

STRUCTURE AND THEME IN THE AQHAT NARRATIVE

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Glasgow

Kenneth T. Aitken

This thesis is my own work and has been entirely composed by myself.



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## ABBREVIATIONS

AJPh	The American Journal of Philology
ANET	J.B. Pritchard, Ancient Near Eastern Texts Relating to the Old Testament, ed. J.B. Pritchard, 3d ed.
AOAT	Alter Orient und Altes Testament
BASOR	Bulletin of the American Schools of Oriental Research
BiOr	Bibliotheca Orientalis
CA	Current Anthropology
CML <sup>2</sup>	J.C.L. Gibson, Canaanite Myths and Legends, 2d ed.
CTA	Andrée Herdner, Corpus des tablettes en cunéiformes alphabétiques
ES	English Studies
HTR	The Harvard Theological Review
HSCP	Harvard Studies in Classical Philology
IEJ	Israel Exploration Journal
JAOS	Journal of the American Oriental Society
JBL	Journal of Biblical Literature
JNES	Journal of Near Eastern Studies
JNSL	Journal of Northwest Semitic Languages
JSS	Journal of Semitic Studies
KTU	M. Dietrich <u>et al.</u> , Die <del>ke</del> lalphabetischen Texte aus Ugarit
MLN	Modern Language Notes
PMLA	Publications of the Modern Language Association of America
PQ	Philological Quarterly
SEÅ	Svensk Exegetisk Årsbok

SFQ	Southern Folklore Quarterly
TAPA	Transactions of the American Philological Association
TO	André Caquot <u>et al.</u> , Textes Ougaritiques
UF	Ugarit-Forschungen
VTs	Supplements to Vetus Testamentum
WF	Western Folklore
WUS	J. Aistleitner, Wörterbuch der ugaritischen Sprache, 4th ed.
YCS	Yale Classical Studies
ZAW	Zeitschrift für die alttestamentliche Wissenschaft.

## ABSTRACT

This study is devoted to an analysis of structure and theme in the composition of the Aqhat text. In chapter one an approach to the analysis of the text is developed and outlined on the basis of an examination of the discussion of structure, theme and composition in the fields of the theory of oral formulaic composition and the structural analysis of the folktale. The approach developed in this chapter involves a distinction between three different levels in the Aqhat narrative at which structure and theme may be analyzed: the levels of ground-theme, theme and theme texture. In chapter two the text and translation upon which the subsequent discussion will be based is set forth. This is followed in chapter 3 by a basic analysis of the narrative whose objective is to identify and define the structural units pertaining to the three levels. Thereafter chapters 4, 5 and 6 are devoted to the analysis of structure and theme and an investigation of the nature and extent of any recurring structural patterns in the composition of the narrative at the levels of ground-theme, theme and theme texture respectively.



## INTRODUCTION

Over the past few decades the Ugaritic literary texts have been intensively studied<sup>1</sup>. One focus of this scholarly concern has been to elucidate the poetic structure and style of the narratives<sup>2</sup> and the nature of the poetic diction employed in the composition of the poetry<sup>3</sup>. This study has brought to light many of the aspects of poetic structure, style and diction which have together contributed to the poetic composition of the narratives making the poetry what it is.

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1. See M. Dietrich et al., Ugarit Bibliographie 1928-1966 (4 vols.; Neukirchen-Vluyn: Butzon & Bercker, 1973); H. Hospers, A Basic Bibliography for the Study of the Semitic Languages (Leiden: E.J. Brill, 1973), I, 127-45; Gibson, CML<sup>2</sup>, pp.xiii-xx.
  2. E.g., S.B. Parker, "Parallelism and Prosody in Ugaritic Narrative Verse," UF, 6 (1974), pp. 283-94; B. Margalit, "Studia Ugaritica I: Introduction to Ugaritic Prosody," UF, 7 (1975), pp. 289-313; M. Dahood, "Ugaritic-Hebrew Syntax and Style," UF, 1 (1969), pp. 24-36; W.G.E. Watson, "Verse-Patterns in Ugaritic, Akkadian and Hebrew Poetry," UF, 7 (1975), pp. 483-492; idem., "The Pivot Pattern in Hebrew, Ugaritic and Akkadian Poetry," ZAW, 88 (1976), pp. 239-252; J.W. Welch "Chiasmus in Ugaritic," UF, 6 (1974), pp. 421-425.
  3. See U. Cassuto, The Goddess Anath: Canaanite Epics of the Patriarchal Age, trans. by I. Abrahams (Jerusalem: Magnes Press, 1971), pp. 18-52; M. Dahood, "Ugaritic-Hebrew Parallel Pairs" in Ras Shamra Parallels: The Texts from Ugarit and the Hebrew Bible, ed. by L.R. Fisher (2 vols.; Rome: Pontifical Biblical Institute, 1972-75), I, 73-382; II, 3-39; Richard E. Whitaker, A Formulaic Analysis of Ugaritic Poetry, Unpublished Dissertation, Harvard University, 1969; F.M. Cross, "Prose and Poetry in the Mythic and Epic Texts from Ugarit," HTR, 67 (1974), pp. 1-15.



The poetic diction of the narratives has been thoroughly studied by Whitaker. Through a detailed analysis of the structure of line patterns involving character epithets and introductory words and of fixed formulas and groups of formulas, Whitaker was able to demonstrate the highly traditional and conventional nature of the poetic diction<sup>1</sup>. In a study of 146 cola in the first four columns of tablet CTA 4 he showed that the density of demonstrably conventional formulaic language was 82% (52% formulas and 30% formulaic expressions).<sup>2</sup> On the basis of the high frequency of conventional elements and patterns in the poetic diction, and in dependency upon the work of Parry and Lord, Whitaker came to the conclusion that the poetry had been orally composed<sup>3</sup>. Whitaker's study has significantly advanced the understanding of the poetic composition of the narratives in that it has provided a basis for an appreciation of how the poetry was composed and affords the opportunity to penetrate behind the surface of the poetry to the dynamics that brought it into being as the poet composed the poetry within the constraints and opportunities provided by the tradition of oral verse-making.

Although considerable attention has been given to the poetic composition of the narratives, little attention has as yet been

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1. A Formulaic Analysis of Ugaritic Poetry, pp. 154, 173-75.

2. Ibid., pp. 129-56, 175.

3. Ibid., pp. 157. On the work of Parry and Lord see below, pp. 9ff.

given to the study of their narrative composition. As narrative compositions, the literary texts also have structure, style and 'diction' (i.e., the topical content of the narratives). The diction of the narratives has of course been widely studied. The vast majority of studies in the Ugaritic texts naturally engage in some consideration of the topical content of the narratives for one reason or another. Similarly, some attention has been given to the style of the narratives and certain characteristics of what is commonly termed their 'epic style' have been noted and illustrated<sup>1</sup>. Nor, indeed, has a concern with narrative structure been entirely absent. On the one hand it is generally recognized that the texts relate stories and that these stories have a plot which coheres and is organized as something of a whole and to which the topical content relates in one way or another. Several studies reveal a fine sensitivity to this basic narrative dimension of the texts<sup>2</sup>. On the other hand, from a comparative perspective, recognition has been given to the existence of more or less extensive segments of narration involving several elements of topical content which recur

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1. See e.g., Cassuto, The Goddess Anath, pp. 41-44; S.E. Loewenstamm, "The Seven Day-Unit in Ugaritic Epic Literature," IEJ, 15(1965), pp. 121-33; T.L. Fenton, "Command and Fulfilment in Ugaritic-'tqtl-yqtl' and 'qtl-qtl'," JSS, 14 (1969), 34-38; C.M. Bowra, Heroic Poetry (London: Macmillan; New York: St. Martin's Press, 1952), pp. 257-58, 260-61.
  2. In this connection two earlier studies might be mentioned: J. Obermann, Ugaritic Mythology: A Study of its Leading Motifs (New Haven: Yale University Press, 1948); H.L. Ginsberg, "The North-Canaanite Myth of Anath and Aqhat," BASOR, 97 (1945), pp. 3-10; 98 (1945), pp. 15-33.

elsewhere<sup>1</sup>. These patterns of narration themselves cohere and form something of a whole. Moreover, the basis for their recognition does not devolve upon similarity in the actual verbal expressions of the patterns nor upon the same specific, though differently expressed, set of details; the patterns are rather more abstract and general. It is recognized that the basis for their recognition devolves in some way upon similarity in structure. Although, however, many studies may have some bearing on the narrative structure of the texts, on the whole there has been little attempt made at the systematic analysis of the structure of the narratives<sup>2</sup>; nor, indeed, has the prior question of the nature of narrative structure, and with it the question of the way in which a narrative can be analyzed in order to reveal this structure, been raised. Since the structure of a narrative is an essential aspect of its narrative composition, the study of the latter without the former is severely restricted. This has implications for the study of both the diction and the style of the narratives: for while it is recognized that these have a bearing on the overall

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1. See e.g., E.M. Good, "Two Notes on Aqhat," JBL, 77 (1958), pp. 72-73; Fisher, "Literary Genres in the Ugaritic Texts," in Ras Shamra Parallels, II, pp. 147-152; Parker, "The Marriage Blessing in Israelite and Ugaritic Literature," JBL, 95 (1976), pp. 23-30; idem., "The Historical Composition of KRT and the Cult of El," ZAW, 89, (1977) pp. 164-66. See also Dorothy Irvin, Mytharion: The Comparison of Tales from the Old Testament and the Ancient Near East, AOAT, 32 (1978), pp. 73-81, 137-39.
  2. Noteworthy exceptions are A.L. Merrill, "The House of Keret: A Study of the Keret Legend," SEA, 33 (1968), pp. 5-17; Parker, "The Historical Composition of KRT and the Cult of El," pp. 161-75; Irvin, Mytharion.

composition of the narratives as narratives, the question of the nature and significance of the diction as units in the composition of the narratives articulating their narrative structure and the question of how the composition traits implied in their 'epic style' are integrated within, and related to, the overall composition of the narratives have received little attention<sup>1</sup>.

A major aim of this present study is to undertake a reasonably systematic and comprehensive analysis of the narrative composition of one of the Ugaritic narratives, namely the Aqhat text. The analysis will centre on the narrative structure of the text, but this will also involve attention being given to the diction which articulates this structure and to the 'epic style' as its characteristics are integrated within the structure. The concern therefore is to elucidate and to study the integration of the aspects of narrative structure, style and diction which have together contributed to the narrative composition of the Aqhat text making the narrative what it is.

As indicated above, a prior question facing any study of narrative composition is that of the nature of narrative structure and the method by which it may be uncovered. This question has been widely discussed in the field of the study of folklore, particularly in connection with the folktale. This discussion promises to provide a helpful and valuable way of viewing and analyzing structure in the composition of the Aqhat narrative,

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1. Cf., Parker, ibid., p. 164.

although, as will be seen, within this field there is a diversity of views and approaches to the question. Part of chapter one is therefore devoted to an examination of structural analysis as it is practised in the field of folktale studies and to an outline of the approach to structure in the Aqhat narrative that is taken in this study on the basis of that examination.

There is yet one further major aim. It was noted that Whitaker's study of certain characteristics of the poetic composition led him to argue the mode in which the poetry was composed, namely orally, since these characteristics are typical of orally composed narrative poetry. However, the characteristics typical of oral composition are not limited to features of poetic language but extend to features of narrative content and of the arrangement of this content in the composition of the narrative. Accordingly, in this study we will also be concerned to determine the extent to which characteristics of oral composition besides formulaic language are evidenced in the narrative, to see whether Whitaker's classification of the narrative as orally composed is thereby supported, and to see to what extent it is justified and possible to move beyond a description of the narrative composition to a consideration of the dynamics of the compositional process that brought the narrative into being. Part of chapter one is concerned with an examination of the theory of oral composition and with the approach to the Aqhat narrative in relation to the



theory<sup>1</sup>.

Chapter one is therefore introductory to the analysis of structure and theme in the composition of the Aqhat narrative that will be undertaken in the subsequent chapters.

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1. For the application of insights and methods of analysis derived from the fields of oral composition theory and structural analysis to Old Testament poetry and narrative see: Robert C. Culley, Oral Formulaic Language in the Biblical Psalms, Near and Middle East Series, No.4 (Toronto: University of Toronto Press, 1967); idem., ed., "Oral Tradition and Old Testament Studies," Semeia 5 (1976); idem., ed., "Classical Hebrew Narrative," Semeia 3 (1975); idem., Studies in the Structure of Hebrew Narrative (Philadelphia: Fortress Press; Missoula: Scholars Press, 1976); William R. Watters, Formula Criticism and the Poetry of the Old Testament (Berlin: Walter de Gruyter, 1976).

## CHAPTER ONE

### ORAL COMPOSITION, STRUCTURAL ANALYSIS AND THE AQHAT NARRATIVE

#### Introduction

In this chapter it is intended to consider in some detail the approaches to the study and analysis of traditional narratives that have been developed within the fields of oral formulaic composition and the structural analysis of the folktale.

The examination of these approaches will in the main concentrate on the aspects that are of particular relevance within the limits of this study of structure and theme in the Aqhat narrative.

Nevertheless, it is desirable to consider these approaches in as sufficient breadth as to allow the study to be placed in adequate perspective in relation to them. In the final section certain of the more important elements in the oral formulaic and the structural analytic approaches will be drawn together, and on their basis the approach to the analysis of structure and theme in the Aqhat narrative that will be undertaken in the subsequent chapters will be outlined.

# I. Oral Formulaic Composition

The theory of oral formulaic composition was developed by Milman Parry<sup>1</sup> and Albert B. Lord - hence its designation as the Parry-Lord theory. Through his study of the formulaic language of the Homeric poems, the Iliad and Odyssey, Parry reached the conclusion that the poems evidenced a traditional style created and perpetuated by generations of poets under the constraints of oral composition. Parry then felt the need to gain an exact knowledge of the form and character of a living oral poetic tradition and so, accompanied by Lord, he travelled to Yugoslavia to observe and record the songs and workings of an oral tradition at firsthand<sup>2</sup>.

Due to Parry's untimely death, it was left to Lord to synthesize and present the results of their intensive study of oral versemaking within the tradition of Southslavic oral narrative poetry on the basis of the materials collected in the field by Parry and himself. The theory of oral formulaic composition is

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1. The complete works of Parry are contained in The Making of Homeric Verse: The Collected Papers of Milman Parry, ed. by Adam Parry (Oxford: Clarendon Press, 1971). For an account of Parry's work see the introduction to the collection by Adam Parry, pp. ix-lxii; Albert B. Lord, "Homer, Parry, and Huso," ibid., pp.465-78; Albert B. Lord, ed., Serbocroatian Heroic Songs (2 vols.; Cambridge: Harvard University Press; Belgrade: Serbian Academy of Sciences, 1953-54), I, 3-15.

2. Cf., The Making of Homeric Verse, pp. 439-41.



most comprehensively presented in Lord's book The Singer of Tales,<sup>1</sup> which still remains the most important and influential exposition of the theory. The argument in the book is supported by the publication of material from the Milman Parry Collection at Harvard University<sup>2</sup>.

Two major concerns have characterized oral formulaic theory since its inception: 1) to describe as accurately as possible the form and characteristics of living oral poetic traditions in order to develop and test, on the basis of this evidence, a theory of oral composition which can be generalized to all oral traditions, 2) the application of this knowledge, in the form of a generalized theory, to the study of ancient and medieval texts which were, or may have been, orally composed. Corresponding to these two major concerns, there are two main types of study associated with the oral formulaic theory: field studies and textual studies. Culley rightly emphasizes the need to distinguish between them and to accord priority to field studies when discussing the characteristics of orally composed poetry, since only in them is there direct evidence about how the poetry was composed<sup>3</sup>.

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1. Albert B. Lord, The Singer of Tales, Harvard Studies in Comparative Literature, No. 24 (Cambridge: Harvard University Press; London: Oxford University Press, 1960).

2. Lord, ed., Serbo-croatian Heroic Songs.

3. Robert C. Culley, "Oral Tradition and the OT: Some Recent Discussion," p.2.

The following account of oral formulaic composition will, accordingly, be divided into two parts. In the first part the theory of oral composition will be outlined; in the second part the application of the theory to ancient and medieval texts will be discussed.

#### A. The Theory of Oral Formulaic Composition

##### 1. Composition-in-Performance

Fundamental to oral formulaic theory is the recognition of the simultaneous concurrence of the performance and the composition of an oral poetic narrative. In performance the oral poet does not recite a previously composed fixed text from memory but is actively engaged in the spontaneous composition of his song, 're-creating' the song anew in each performance. Each new performance is a new composition. Each composition/performance of a given song is, in certain respects, unique: it has a specificity, determined by the individual performer and the circumstances of the individual performance, which distinguishes it from all other performances of the same song. Not only is the textual realization of a given song different with each singer who performs it but also no two performances of

the song by the same singer are ever exactly alike<sup>1</sup>.

The term 'improvisation' is frequently used to denote this composition-in-performance in contrast with 'memorization', which denotes composition-before-performance<sup>2</sup>. The latter, as Hainsworth observes, involves the existence of a fixed text where an audience, familiar with the tale, would know precisely what was coming next and could score any errors of verbal deviation from the text; the former involves only strong probabilities as to what will follow, and the words employed cannot be wrong<sup>3</sup>.

The importance of improvisation in the processes of oral composition, performance and transmission has been widely recognized and emphasized in studies of

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1. Lord, The Singer of Tales, pp. 4-5 et passim; idem., "Perspectives on Recent Work on Oral Literature" (hereinafter cited as "Perspectives"), in Oral Literature: Seven Essays, ed. by Joseph J. Duggan (Edinburgh: Scottish Academic Press, 1975), pp. 16-17. See also Berkley Peabody, The Winged Word (Albany: State University of New York Press, 1975), pp. 1-9, 173-76.
  2. Lord, The Singer of Tales, p.5.
  3. J.B. Hainsworth, The Flexibility of the Homeric Formula (Oxford: Clarendon Press, 1968), pp. 1-2.

different oral traditions both by earlier<sup>1</sup> and more recent<sup>2</sup> investigators. The spontaneous, improvised composition-in-performance observed by Parry and Lord in their fieldwork would appear, therefore, to be a fundamental characteristic of the art and craft of the oral poet within many other oral poetic traditions also. Lord, indeed, very carefully defines the meaning of the term 'oral' in oral poetry to include only such poetry as is composed-in-performance<sup>3</sup>. Within oral formulaic theory, oral poetry is poetry that is 1) orally composed without reliance on writing, 2) orally

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1. An extensive survey of oral literature drawing together the earlier studies is presented in: H. Munro Chadwick and N. Kershaw Chadwick, The Growth of Literature (3 vols.; Cambridge: University Press, 1932-40). See especially Vols. II and III. From their survey the Chadwicks conclude that improvisation is more usual than memorization. See ibid., III, 868. See also C.M. Bowra, Heroic Poetry (London: Macmillan; New York: St. Martin's Press, 1966), pp. 216-21.
  2. James A. Notopoulos, "Homer, Hesiod and the Achaean Heritage of Oral Poetry," Hesperia, 29 (1960), pp. 186-87; idem., "The Homeric Hymns as Oral Poetry; A Study of the Post-Homeric Oral Tradition," AJPh, 83 (1962), pp. 344-45; Ruth Finnegan, Oral Literature in Africa (Oxford: Clarendon Press, 1970), pp. 7-10; idem., Oral Poetry: Its Nature, Significance and Social Context (Cambridge: University Press, 1977,) pp. 52 ff.; Jeff Opland, "Imbongi Nezibongo: The Xhosa Tribal Poet and the Contemporary Poetic Tradition," PMLA, 90 (1975), pp. 186-89; Daniel Biebuyck, "The Epic as a Genre in Congo Oral Literature," in African Folklore, ed. by Richard M. Dorson (Bloomington: Indiana University Press, 1972), pp. 259-60; Charles Bird, "Heroic Songs of the Mande Hunters," in ibid., pp. 282-83; M.B. Emeneau, Toda Songs (Oxford: Clarendon Press, 1971), p.xlvi. See also Lord's review of the state of field studies in "Perspectives," pp. 1-5.
  3. The Singer of Tales, p.5.

performed without reliance on memorization, 3) orally composed in and during the oral performance. The distinctive character of oral poetry derives from the poet's need to compose his songs under these conditions.

## 2. Technique of Composition

The oral poet spontaneously composes his song in performance under the duress of the variable pressures and constraints of the circumstances of the performance<sup>1</sup>. According to Lord, the most striking element in an oral poet's performance is the speed at which he sings. The Yugoslavian singers sing at a rate of between ten to twenty ten-syllable lines a minute. Lord remarks:

"Since, as we shall see, he has not memorized his song, we must conclude either that he is a phenomenal virtuoso or that he has a special technique of composition outside our own field of experience. We must rule out the first of these alternatives because there are too many singers; so many geniuses simply cannot appear in a single generation or continue to appear inexorably from one age to another. The answer of course lies in the second alternative, namely, a special technique of composition<sup>2</sup>."

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1. Cf., Lord, ibid., pp. 14-17 for an account of such performance variables.

2. Ibid., p. 17.



A special compositional technique, therefore, enables the oral poet to compose his song rapidly and fluently in performance without memorization.

In his analysis of the Yugoslavian singers' technique of composition Lord identified the following elements:

a) The Formula

Following Parry, Lord defines the formula as " ... a group of words which is regularly employed under the same metrical condition to express a given essential idea." (p.4, cf., p.30)<sup>1</sup>. The formulas are the repeated phrases or word groups which the poet utilizes in the composition of his song. The phrases are pre-fabricated, correspond in length to a natural division in the poetic structure of the song, and fit exactly the metrical requirements of versification. As an element of the oral poet's technique of composition, the formula functions in the discourse at the level of syntax, metre and the poetic line. The employment of formulas enables the singer to meet the metrical requirements of versification without hesitation as he composes his poem rapidly in performance (pp. 30-35, 43-54, 65-67).

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1. Page references in parenthesis down to p.39 are to The Singer of Tales.

b) The Formulaic Expression

Lord distinguishes between the formula and the formulaic expression. The latter is "... a line or half line constructed on the pattern of the formulas."

(p.4). More specifically, Lord describes the formulaic expression as a repeated metrical and syntactic pattern with at least one lexical item in the same position in the line or half line in common (p.47). The formulaic expression functions at the same level of discourse as the formula and is likewise employed for its metrical utility in composing the poem in performance.

c) The Formulaic Substitution System

The value of formulas to the oral poet does not, therefore, reside only in their metrical utility: they also provide the singer with basic lexical, syntactic and metrical patterns which he can readily modify and adjust to his own particular needs of the moment by making lexical substitutions in the basic patterns; he can also create completely new phrases by analogy to the pattern of the formulas. The formulas and formulaic expressions involved in sets of such lexical substitutions form complex webs of formulaic substitution systems which, along with the repeated formulas, weave the formulaic structure of the song

(pp. 35-45, 47-48)<sup>1</sup>.

This process of lexical substitutions and adjustments in the basic patterns of the formulas and the creation of new phrases by analogy takes place as the oral poet composes his song during performance, and is dictated by the needs of the moment (p.37). Lord emphasizes that the art of formulaic composition, particularly for the skilled and experienced singer, consists less on learning and reproducing formulas and more on the process of lexical substitutions in the formula patterns (p.36).

The special technique of composition by formulas and formulaic expressions is not, therefore, a matter of putting together in a mechanical way a string of inviolable and fixed phrases. Rather it is a technique which enables the oral poet to express in verse without hesitation what he wishes to say at any given moment in the performance, through the formula, if it is useful, or through formulaic phrases formed on the basis of the formula patterns (pp. 37, 53-54; cf., pp. 44-45).

#### d) The Adding Style

Lord observes that "The singer's problem is to construct one line after another very rapidly.

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1. Cf., Lord, "Perspectives," p.17.



The need for the 'next' line is upon him even before he utters the final syllable of a line." (p.54). Corresponding to this compositional need, a characteristic element of oral formulaic composition is the 'adding style': the singer adds together or builds up sequences of lines with little, if any, necessary enjambement between lines. The composition of the patterns of line sequences may be based on parallelisms, balances and contrasts of thought, or action sequences which rapidly progress the story. Lord also emphasizes the importance of acoustic patterns and responsions as a guide to composition (pp. 54-57).

e) Formula Clusters

The building of patterns of sequences of lines in the adding style results in a tendency for the line sequences to become a part of the formulaic compositional habits of the singer and to recur, either more or less exactly word-for-word, in the singer's compositions. Such clusters of formulas, associated together by habitual use, are also a characteristic element of oral formulaic composition. Lord remarks: "They are useful to the singer; for they emerge like trained reflexes." (p.58).

Such formula clusters are pre-fabricated; they do not require to be built from scratch (pp. 57-63).

f) The Theme

Lord defines the theme as "... a recurrent element of narration or description in traditional oral poetry."<sup>1</sup> Unlike the formula, the theme is not restricted by metrical constraints nor does it require exact verbal repetition<sup>2</sup>. Lord describes it as a grouping of ideas and not a fixed set of words (p.69). As an element of the singers' technique of composition, the theme functions in the discourse at the level of topical narrative content.

Since it is not restricted to a fixed set of words, the verbal expression of a theme by a singer proves to be variable, although the degree of variability varies from singer to singer and also depends upon frequency of performance which tends to make the wording more stable. A theme can be told more or less fully. It can be expanded to various lengths or told briefly and concisely. Singers will often have a long and a short form of a theme either

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1. "Composition by Theme in Homer and Southslavic Epos," TAPA, 82 (1951), p.73.

2. Ibid., p.73.

of which he might use depending on which one he felt was right for the occasion. Lord observes that the telling of a theme of any length is not only concerned with the bare demands of the narrative but also with elements of order and balance within the structure of the theme. These elements are in themselves an aid to the singer as he composes his theme (pp. 68-94 passim).

In his article on theme, Lord drew a distinction between essential and ornamental themes. The essential themes are the ones that are absolutely necessary to the telling of the story. Ornamental themes are inessential to the basic story. The ornamental themes are introduced within the framework provided by the essential themes and include themes of action as well as description<sup>1</sup>. In The Singer of Tales, Lord does not try to develop a precise terminology for the themes. He refers to themes as basic, broader, essential, major, subordinate, inessential, minor, ornamental and subsidiary (pp. 68-98). There is obviously a considerable overlap between these terms. It is important to observe, however, that in making such distinctions Lord is concerned with the significance or function of the themes within the broader thematic

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1. Ibid., pp. 74-79.

structure of the song in relation to the tale that is being told.

In his review article, Lord draws a fresh distinction between 'compositional themes' and 'type scenes'. Compositional themes evidence a considerable degree of verbal similarity whereas type scenes "... contain a given set of repeated elements or details, not all of which are always present, nor always in the same order, but enough of which are present to make the scene a recognizable one."<sup>1</sup> The essential difference between the two lies in the degree of verbal correspondence. It is evident that in making this distinction Lord is not so much concerned with the function of themes within the thematic structure as with the form of the themes in terms of their formulaic and thematic content.

The utility of the theme as an element of the oral poet's technique of composition is well illustrated by an experiment conducted with the Yugoslavian singer Avdo Međedović. After listening to the performance of a song which was unknown to him, he was asked by Parry and Lord whether he could now sing it also. Avdo replied that he would sing it better. Avdo did

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1. "Perspectives," pp. 21-23.

so; and at much greater lengths, with a richness of ornamentation and expansion and depth of feeling which far surpassed that of the 'teacher text' (pp. 78-81). Lord remarks: "His many years of experience in building themes, a technique inherited from the generations of singers before him, made possible what seemed on the surface to be an incredible feat." (p.81).

The theme, therefore, provides the singer with more or less (more in the case of compositional themes) pre-fabricated materials which do not require to be put together from scratch at the level of the topical narrative content of his song<sup>1</sup>. Lord emphasizes, however, that thematic composition in performance, like formulaic composition, is not simply a case of juggling around and mechanically fitting together suitable themes (p.95). To the singer "... the formulas and themes are always used in association one with another; they are always part of a song." (p.95).

g) Theme Complexes

In the same way as groups of formulas through association and habitual use tend to recur as a formula cluster in a singer's compositions, the theme may also

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1. Ibid., pp. 20-21.

form part of a recurring and relatively stable theme cluster or complex which, therefore, provides the singer with pre-fabricated material at a level of discourse between the individual theme and the song as a whole. Such complexes may be held together by the logic of the narrative, habitual association, and by patterns of symmetrical order and balance (pp. 96-98). These theme complexes merge imperceptibly into plot patterns and the theme structure of the song as a whole, and will be given further attention below.

### 3. The Song

The oral poet employs his formulas, themes, and other compositional techniques with one end in view: to tell his story in song and verse; as Lord remarks: "The tale's the thing." (p.68). Due to the spontaneous and improvised nature of oral formulaic composition, each new performance of a given song by the same singer is a new composition, and each new composition is a new 'text' of the song, which differs, to a greater or lesser extent, in its total formulaic and thematic verbal texture from all his other performances of the song. Because of the absence of a fixed text for a song and the nature of the process of oral formulaic composition, stability and change are evident in varying degrees between performances of the same song by the same



singer as well as between performances of the same song by different singers.

a) Stability and Change

The fieldwork and research of Lord have enabled him to determine with some precision the relationship between stability and change in the transmission of Yugoslavian oral poetic narratives. Lord poses the questions: "What is it that changes and why and how? What remains stable and why?" (p. 102). To answer these questions Lord subjects suitable selected texts to a detailed thematic analysis. The details pertain to the specificity of the texts, but Lord draws the following general conclusions:

"When we look back over these examples of transmission, we are, I believe, struck by the conservativeness of the tradition. The basic story is carefully preserved. Moreover, the changes fall into certain clear categories, of which the following emerge: (1) saying the same thing in fewer or more lines, because of singers' methods of line composition and of linking lines together, (2) expansion of ornamentation, adding of details of description (that may not be without significance), (3) changes of order in a sequence (this may arise from a different sense of balance on the part of the learner, or even from what

might be called a chiastic arrangement where one singer reverses the order given by the other), (4) addition of material not in a given text of the teacher, but found in texts of other singers in the district, (5) omission of material, and (6) substitution of one theme for another, in a story configuration held together by inner tensions (p. 123)."

Stability between performances of a song is to be found in the careful preservation of the basic story, and the reason why the basic story remains stable is the conservativeness of the tradition. Changes may and do occur, but without distortion of the basic story. The six categories of change described by Lord represent the kinds of change that can be expected between performances of the one song by the same or by different singers. The changes are found at the levels of formula, theme and the song as a whole, and such changes are thoroughly typical between 'texts' of the same song which have been orally composed in performance (pp. 102-23)<sup>1</sup>. The changes also show the kinds of potential for the expression of individuality by the skilled singer at the more creative, aesthetic level within a traditional and highly conservative verbal

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1. Cf., Finnegan, Oral Literature in Africa, p.9.



art form. The 'text' of each performance therefore represents a unique synthesis of stability and change. It is a unique and original creation by the oral poet. Lord emphasizes that in the absence of a fixed text the categories of the 'original', 'correct', 'authentic', or 'ideal' song are entirely inappropriate (pp. 100-02). Each composition/performance of a song, each unique synthesis of stability and change "... is itself a separate song, in its own right, authentic and valid as a song unto itself." (p.100).

b) The Narrative Skeleton

To the question what remains stable and why, Lord replied that it was the basic story due to the conservativeness of the tradition. The basic story is thus preserved with great care by the singer and this results in stability between his performances of the song.

According to Lord:

"... the singer thinks of his song in terms of a flexible plan of themes, some of which are essential and some of which are not, ... To the singer the song, which cannot be changed (since to change it would, in his mind, be to tell an untrue story or to falsify history), is the essence of the story itself. His idea of stability,

to which he is deeply devoted, does not include the wording, which to him has never been fixed, nor the unessential parts of the story. He builds his performance, or song in our sense, on the stable skeleton of narrative, which is the song in his sense (p.99)."

Lord is concerned to draw a distinction between the song in "our sense" and the song in "his [the singer's] sense." The former is the song as performed with all the specificity of its verbal textural realization: a given text which undergoes change from performance to performance (cf. p.99); the latter, the song as the singer conceives it, is a stable skeleton of narrative, the essence of the story, without a fixed formulaic or thematic content. For us there is stability and change; for the singer, only stability<sup>1</sup>.

The distinction Lord makes has quite fundamental implications. Although Lord is writing with a view to combating the idea of a fixed text and thus distinguishes between "our" and "his" sense of the song, the essential distinction to which he points is between

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1. Cf., Lord, The Singer of Tales, pp. 26-29; idem., "Homer and Other Epic Poetry," in A Companion to Homer, ed. by Alan J.B. Wace and Frank H. Stubbings (London: Macmillan, 1962), p. 191.

a stable skeleton of narrative and this skeleton as it is built on, fleshed out and realized in its total (unique) texture in performance.

This narrative skeleton expresses the essence of the story: it forms the basic story which is carefully preserved. The realization of the narrative skeleton in performance is a determinant of stability at the level of the song as a whole. Between performances, or different realizations of the stable skeleton, there is also - for us, not the singer - change. At the level of the song as a whole, change may be especially evident in the inessential parts of the story where flexibility is greatest.

The narrative skeleton consists of a sequence of essential themes. On this the singer builds in performance, treating it with the utmost respect. Lord states:

"We may say that any song is a grouping of themes which are essential to the telling of the tale plus such descriptive or ornamental themes as the singer chooses either habitually or at the moment of performance to use as decoration for the story. We can, therefore, expect that a song as sung by a given singer may vary in respect of minor or ornamental themes, themes of details, but that it will not vary

in respect of the essential themes of the story<sup>1</sup>."

The terms stability and change as used by Lord operate in the context of oral transmission across performances of the one song. In the context of the individual performance the issue of stability and change resolves into a distinction between a stable skeleton of narrative and this skeleton as it is fleshed out and built on as it achieves textural actualization in performance, and, in particular, as it is fleshed out by the inessential descriptive or ornamental themes.

The importance of the narrative skeleton for the singer in his performance is reflected in the remarks made by the singers themselves concerning the performance of their songs. Lord refers to the words of the singer Makić who said that the singer must "think how it goes, and then little by little it comes to mind." (p.95). Lord adds, by way of elucidation, that the singer "... has to set in his mind what the basic themes of the song are and the order in which they occur." (p.95). In similar vein Lord relates: "A Yugoslavian singer told me last year that when he learned a new song he made no attempt at

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1. Ibid., p. 191.

word-for-word memorization but learned only the 'plan' of the song, which he explained as 'the arrangements of the events'." <sup>1</sup> Singers also complain that too much ornamentation obscures the story or falsifies it. Lord sees in this the singers making a distinction between what he terms ornamental and essential themes <sup>2</sup>. According to Lord:

"... the poet thinks of his song in terms of its broader themes (p.95).

... the themes lead naturally from one to another to form a song which exists as a whole in the singer's mind with Aristotelian beginning, middle, and end, .... (p.94).

Usually the singer is carried from one major theme to another by the demands for further action that are brought out in the developing of a theme (p.95).

The logic of the narrative draws the singer forward (p.96)."

Oral formulaic composition is a process of the realization of song, of the actualization of a stable skeleton of narrative, of the articulation of the tale

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1. "Composition by Theme in Homer and Southslavic Epos," p.74.

2. Ibid., p. 74.

the singer wishes to tell. It seems clear that the narrative skeleton will be the controlling structure as the song is actually realized and verbalized in performance by the singer.

Literary criticism generally distinguishes three constituents in a narrative, namely plot, characterization and setting<sup>1</sup>. Lord's remarks suggest that the skeleton of narrative is at least minimally constituted by the structure of the plot. "In the transmission of traditional narrative", write Scholes and Kellog, "it is of necessity the outline of events, the plot, which is transmitted. Plot is, in every sense of the word, the articulation of the skeleton of narrative."<sup>2</sup> It is not, however, plot structure at some abstract level. Lord stresses that this narrative skeleton is not for the singer simply a story abstracted from poetic form but that "... the story itself must have the particular form which it has only when it is told in verse." (p.100).

The 'stable skeleton of narrative' is thus minimally a plot structure composed of a sequence of themes essential to the plot. It is this which the singer

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1. See René Wellek and Austin Warren, Theory of Literature (3d ed.; Harmondsworth: Penguin Books, 1973), p.216.

2. Robert Scholes and Robert Kellog, The Nature of Narrative (London: Oxford University Press, 1966), p.12.



must "think how it goes" and which he realizes in performance.

c) The Theme Structure of the Song

In the light of the foregoing discussion, it is clear that a fundamental factor in the theme structure or the patterning of themes in the song is the plot structure. The theme structure of a song will be determined to a considerable extent by the sequential realization of the themes which are essential to the development of the plot.

The theme structure of a song is not, however, wholly determined by the demands of plot and the logic of the narrative. Lord points to two other factors which may affect the pattern of themes. The first is "habitual association." (pp. 96-97). Unlike the patterning determined by plot structure, this need not be sequential: "Sometimes the presence of theme a in a song calls forth the presence of theme b somewhere in the song, but not necessarily in an a-b relationship, not necessarily following one another immediately" (p.97). Lord states that where the association is sequential the themes are of a kind usually included in a larger complex and close to the logic of narrative. He hesitates calling them 'minor' or 'subsidiary' since they may sometimes express essential

ideas. Where the association is not sequential, Lord describes the force which holds them together as a "tension of essences". This can involve one theme or a complex of themes (pp. 97-98). The second factor is the various 'rhetorical' elements of parallelisms, contrasts, balances and symmetries which operate not only within a theme but also within groups of themes and may be an important factor in the determination of the theme structure of a song (p. 97).

Thematic analysis at the level of the song as a whole must be sensitive to the structure of the plot, habitual associations and rhetorical patterns, all of which may influence and determine the patterning of the themes. The singer thinks of his song as a flexible plan of themes, some of which are essential and some inessential. Stability is a function of the essential themes in the realization of song in a performance. These essential themes constitute the stable skeleton of narrative which the singer must 'think how it goes'. It must be recognized that the singer is not aware of any rigid distinction between essential and inessential themes - understanding essential to mean the themes which determine or realize the strict development of plot. In thinking how it goes, the singer may regard as equally important

or essential a particular rhetorical balance or contrast involving themes which from the point of view of plot are inessential. Nevertheless, viewing the tradition as a whole, singers have different senses of balance and order, and rhetorical patterns are one of Lord's categories of change. Priority in the determination of essential themes must be given to those which compose the plot structure or narrative skeleton, even if the singer may regard themes extraneous to plot as also essential. It would also appear that to approach the thematic structure of a song from the direction of the stable narrative skeleton is the most profitable mode of attacking the question of its thematic structure.

The stability of the song (thematic structure) between performances by the same singer is influenced by several factors. The first is length. The shorter the story, the more stable it will be (p.100). Secondly, the type of story will have a bearing on stability. A song which centres on one or two events in the life of the hero with a closely bound plot is likely to prove more stable than a protracted episodic plot, recounting the adventures of the hero, whose main principle of unity is provided by the hero and the type of situations in which he becomes involved.

The third main factor is the frequency of performance. The more regularly the song is performed by the singer the more stable it will be. Lord observes that "Once a singer learns a song it attains a kind of thematic stability as long as he keeps singing it; but when he sings it infrequently it begins to suffer from reduced ornamentation, and lapses of memory of the story" (p.118). He then significantly adds "Not all parts of the story appear to be equally shadowy when a song is inactive. It may well be that the elements that remain, no matter how lacking in elaboration, are the most significant in the story" (p.115). Frequency of performance would, of course, give stability to the inessential as well as the essential parts of the story. Lord, however, suggests that the stability of the inessential parts is of a second order, since these parts are more readily lost during inactivity, whereas the stability of the essential narrative skeleton is of the first order, since it exhibits the greatest resilience to loss and change. Where lapses of memory or insufficient learning lead to a distortion of the basic story, the tradition itself, the singers and the songs, exercise a corrective influence (p.118).

#### 4. The Singer and his Tradition

The nature of the process of oral formulaic composition involves some kind of relationship between the individual poet as an individual and the tradition to which he belongs which could not be appreciated so long as he was thought to recite a fixed text from memory. Discussing the presence of individual creativity and improvisation in oral tradition, Finnegan remarks that "The variability typical of oral literary forms has tended to be overlooked by many writers"<sup>1</sup>. She attributes this oversight to "... certain theoretical assumptions held in the past about the verbatim handing down of oral tradition supposedly typical of non-literate societies"<sup>2</sup>.

Lord defines tradition as "... the body of formulas, themes, and songs that have existed in the repertoires of singers or story tellers in a given area over usually a long period of time"<sup>3</sup>. The realization of traditional song can accommodate the individual and the creative without thereby ceasing to be traditional. Individual styles in the realization of traditional discourse can be distinguished (p.63; cf., p.5).

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1. Oral Literature in Africa, p.9.

2. Ibid., p.9.

3. "Perspectives", p.17.

Thus:

"On both the formulaic and the thematic level, then, the oral technique not only allows freedom for change and creation but aids in providing the means by which the singer may exercise his creative imagination if he so desires. His medium is not so restrictive that he is stifled by his tradition. An oral poet can be creative to whatever degree his inspiration moves him and his mastery of technique permits. He will show his originality both in new phrases and in new combinations of themes, perhaps even in new themes<sup>1</sup>."

Creativity in the aesthetic sense is, of course, a matter of degree and judgement. The oral poet himself, however, is not concerned to seek originality in the performance of his songs (p.45)<sup>2</sup>. The performance of a song might be good, bad or indifferent; it might be performed with great imagination and originality or unimaginatively, depending on the skill of the performer and the circumstances of the performance. But however the song be performed, it is still the product of a unique creative matrix which makes its text "an" original creation (p.101). The 'creative'

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1. Lord, "Homer's Originality: Oral Dictated Texts," TAPA, 84 (1953), p. 128.

2. Cf., Peabody, The Winged Word, pp. 172-73; Emeneau, Toda Songs, p. xlvii.



role of the individual poet in the realization of traditional song is a concomitance of the process of oral formulaic composition itself.

In emphasizing the role of the singer as an individual creator, Lord recognized that his emphasis might lead to misunderstanding (p.279, n.7). Writing fourteen years later, he found it necessary to correct the misunderstanding he had felt might arise:

"In my attempts in the past to combat the idea of a fixed text that was memorized, I have apparently given the impression that not only is the text different at each singing by a given singer (which is true, of course), but that it is radically different, entirely improvised. This is not true. South Slavic oral epic is not, nor, to the best of my knowledge, is any oral traditional epic, the result of "free improvisation"<sup>1</sup>."

If the oral poet is not the passive traditor of the tradition, neither is he an individualistic poet who strives to transcend the bonds of the tradition and its songs. His business is not the free improvisation of the non-traditional but the re-creation of the traditional. Any antithesis between the individual and the traditional

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1. "Perspectives", p.17. Cf., Bowra, Heroic Poetry, pp. 220-21.

is basically false. Singers may have individual styles and may be creative to a greater or lesser degree, but they are both the product of the tradition and the tradition<sup>1</sup>. Tradition and individual are one: "... the picture that emerges is not really one of conflict between preserver of tradition and creative artist; it is rather one of the preservation of tradition by the constant re-creation of it. The ideal is a true story well and truly re-told" (p.29).

B. The Application of the Oral Theory to  
Ancient and Medieval Texts

Parry initiated his study of the Yugoslavian oral poetic tradition in the belief that his findings could be applied to the study of ancient and medieval texts: "... we would know how to work backwards from their form so as to learn how they must have been made."<sup>2</sup> Ancient and medieval texts have come down to us in written form with little or no evidence about how the poetry was composed. Arguments for the oral composition of any such texts are based on analogy<sup>3</sup>. Given the characteristics of oral composition established by the study of living oral traditions, a written text may be examined to see if it reveals the same characteristics. If so, then,

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1. Cf., Lord, "Homer's Originality: Oral Dictated Texts," p.133: "... the tradition is but the sum total of the singers and their songs."
  2. Quoted by Lord in "Homer, Parry, and Huso," p.469.
  3. But see Hainsworth, The Flexibility of the Homeric Formula, pp. 2-3.

by analogy, it may be inferred that the written text was also orally composed.

# 1. The Tests for Oral Composition

The analysis of written texts with a view to establishing whether or not they were orally composed is crystallized by Lord into the application of three tests: 1) the test for formulas and formulaic language: an 'oral' text will evidence formulaic language with few non-formulaic expressions; a literary text will evidence non-formulaic language with few formulas and formulaic expressions, 2) the test for enjambement: an 'oral' text will evidence predominantly no enjambement and unperiodic enjambement between lines; a literary text will evidence predominantly necessary enjambement between lines<sup>1</sup>, 3) the test for themes: an 'oral' text will reveal a density of well-established and traditional themes used in a traditional manner; a literary text will reveal "... not only a freer opportunity for new themes, but also greater freedom in consciously combining and recombining themes"<sup>2</sup>. Peabody has expanded the series by two further tests: 1) the phonemic test: an 'oral' text will reveal

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1. For the distinction between unperiodic and necessary enjambement see Lord, The Singer of Tales, p.248, n.17.

2. Ibid., pp. 130-31, 141-47.

greater consistency and redundancy in the use of sound patterns (rhyme, alliteration, assonance etc.) than a literary text, 2) the song test: an 'oral' text will reveal greater consistency and repetition in the structure and mode of large segments of text than a literary text<sup>1</sup>.

Peabody emphasizes the need to apply the tests as a set and stresses that a text must pass all tests before it can be claimed to be a product of oral composition<sup>2</sup>.

On the grounds of the successful application of these tests, therefore, a written text may be claimed to have been orally composed<sup>3</sup>.

## 2. The Application of the Tests

It is, however, one thing to construct a set of tests based on the characteristics of oral composition observed in the field, and quite another thing to apply the set to any given text and to establish the validity of any conclusions drawn as a result of its application to that particular text. Each individual text poses its own set of problems for the application of the tests.

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1. The Winged Word, pp. 2-4.

2. Ibid., p.3.

3. Cf., Lord, The Singer of Tales, pp. 147, 198, 203; Peabody, The Winged Word, pp. 3,5; Notopoulos, "Studies in Early Greek Oral Poetry," HSCP, 68 (1964), pp. 28-36.

Certain general problems should, however, be noted<sup>1</sup>.

a) Problems of Definition

The application of the set of tests faces certain problems of definition in the analysis of a text for the data that is relevant to the question of the nature of its composition.

Firstly, the application of the test for formulas and formulaic expressions is possible only in so far as the nature of these elements can be established and defined in a way that is appropriate to the language of the text under investigation. The metrical and syntactic patterns of formulas will, naturally, vary from language to language<sup>2</sup>. At the same time, before comparisons at the formulaic level can be made between two separate traditions and conclusions drawn

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1. The more important textual studies in which the theory is applied are surveyed by Lord in "Perspectives", pp. 6-24. Lord highlights and briefly discusses the major theoretical and problematical issues which this work has engendered. See also the review and critical assessment of textual studies in Ancient Greek and Old English epic poetry by Ann Chalmers Watts, The Lyre and the Harp: A Comparative Reconsideration of Oral Tradition in Homer and Old English Epic Poetry (New Haven: Yale University Press, 1969). For a review and assessment of studies in which the theory is applied to Old Testament and Ancient Near Eastern literature see Culley, "Oral Tradition and the OT: Some Recent Discussion," Semeia, 5 (1976), pp. 1-22.
  2. Cf., Robert E. Diamond, "The Diction of the Signed Poems of Cynewulf," PQ, 38 (1959), p.229; Lord, "Homer and Other Epic Poetry," pp. 186-87.



for the one tradition on the basis of such a comparison, there must be a significant common denominator in the nature of the two formulaic systems being compared. One must therefore know what a formula is; and substantial agreement requires to be reached by scholars applying the oral theory to ancient and medieval texts if they are to be talking about the same thing.

The nature of the formula is, however, a debated issue in oral formulaic theory<sup>1</sup>. On the one hand there are those who restrict it to more or less lexical, syntactic and metrical repetition<sup>2</sup>, while on the other hand there are those who view it - as Wittig puts it - "... as a continuum, with lexical, metrical and syntactic repetition at the centre and variant conditions of each

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1. Hainsworth lists nine separate applications of the term 'formula' to different regularities in current use: see Homer, Greece and Rome: New Surveys in the Classics, No. 3 (Oxford: Clarendon Press, 1969), pp. 19-20. See the review of several proposed definitions by Donald K. Fry, "Old English Formulas and Systems," ES, 48 (1967), pp. 193-99.
  2. E.g., Lord, "Homer as Oral Poet," HSCP, 72 (1967), pp. 15-16, 25-26; Francis P. Magoun, Jr., "Oral-Formulaic Character of Anglo-Saxon Narrative Poetry," Speculum, 28 (1953), p. 449; Diamond, "The Diction of the Signed Poems of Cynewulf" pp. 230-31; Joseph J. Duggan, The Song of Roland: Formulaic Style and Poetic Craft (Berkeley: University of California Press, 1973), pp. 10-11; Culley, Oral Formulaic Language in the Biblical Psalms, p. 10.



of these components at either end, ..."<sup>1</sup>. Clearly the application of the test for formulaic language and the assessment of formulaic density based on it will be materially affected by, and relative to, the concept of formula and formulaic language brought to the text by the analyst<sup>2</sup>. Furthermore, the strength of the argument from analogy will be relative to the degree of correspondence in the nature of the two or more formulaic systems being compared<sup>3</sup>.

Secondly, the application of the test for formulaic language faces the problem of defining what density of formulaic versus non-formulaic language is determinative of oral composition. At what percentage does the

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1. Susan Wittig, "Theories of Formulaic Narrative," Semeia, 5 (1976), p.67. So, e.g., Joseph A. Russo, "The Structural Formula in Homeric Verse," YCS, 20 (1966), pp. 219-40. Cf., Michael N. Nagler, Spontaneity and Tradition: A Study in the Oral Art of Homer (Berkeley: University of California Press, 1974), pp. 1-26; Bird, "Heroic Songs of the Mande Hunters," p.283.
  2. Scholars applying the oral theory to the Old Testament have adopted the stricter view of the formula as requiring lexical repetition. However, a disputed issue is whether it is the repeated phrase or the repeated word pair which constitutes the formula in Old Testament (and Ugaritic) poetry. See Culley, "Oral Tradition and the OT: Some Recent Discussion," pp. 15-18.
  3. See further Watts, The Lyre and the Harp, pp. 63-125, 128-50 for a full discussion of this problem of definition within the context of Old English narrative poetry. See also Finnegan, Oral Poetry, pp. 71-72.

threshold between oral and written composition lie?<sup>1</sup>

Lord demonstrated 100 per cent density in Yugoslavian song and some 90 per cent density in the Homeric poems<sup>2</sup>.

Unless density approaching that order can be demonstrated in a text, the problem of defining the threshold and of assessing the significance of a lower density nearer to the postulated threshold must be faced<sup>3</sup>.

Furthermore, it should be noted that density will be relative not only to the definition of formula and formulaic expression brought to bear on the text but also to the number of poetic lines available for comparison<sup>4</sup>. It may be that no absolute percentage figures can be laid down and that each text must be judged and assessed on its own merit with other factors taken into account<sup>5</sup>. Nevertheless, this

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1. Cf., Watts, The Lyre and the Harp, p.197.

2. The Singer of Tales, pp. 47, 144.

3. See the discussion of density by Lord, "Homer as Oral Poet," pp. 19-24; Duggan, The Song of Roland, pp. 16-62. Cf., Robert B. Coote, "The Application of the Oral Theory to Biblical Hebrew Literature," Semeia, 5 (1976), pp. 55-56.

4. Diamond describes the corpus of surviving Old English poetry (30,000 lines) as "pitifully small" for density analysis: "The Diction of the Signed Poems of Cynewulf," pp. 233-34. Contrast Culley, Oral Formulaic Language in the Biblical Psalms, p.22.

5. Ibid., p.22.

only emphasizes the problem of defining what density of formulaic language is significant and what precisely that significance is for that particular text when the test is applied to it<sup>1</sup>.

Within oral formulaic theory, the argument from formulaic density to oral composition is based on the metrical utility of the formula and formulaic expression to the oral poet who must rapidly compose his verse in performance within the metrical constraints of the poetry. That formula and metre belong together is explicit in Parry's definition of formula. Lord remarks that any study of formula should begin with a study of metre<sup>2</sup>. Thus, thirdly, the application of the test for formulaic language faces the problem of defining the metrical constraints of the poetry and hence the compositional needs of the poet before there is a firm ground for discussing the particular techniques by which the oral poet meets these compositional needs.

This problem has recently been highlighted by Culley and Coote. Culley notes Parry's definition of the formula and asks "But what of poetic traditions in

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1. See Watts, The Lyre and the Harp, pp. 95-99, 126-28, 154-82 for a full discussion of the problem in relation to the analysis of Old English narrative poetry.

2. The Singer of Tales, p.31.

which the metrical restrictions appear to be less demanding? To what extent can Parry's definition be modified to suit the apparent demands of other poetic traditions."<sup>1</sup> Culley himself notes a few pages earlier Opland's remark that the imbongi, who compose their poems in performance, while they draw upon a traditional store of formulas and themes, have less need of these elements and may compose without them because of the metrical freedom of the poetry<sup>2</sup>. Opland goes on to note the stylistic techniques of parallelism, chiasmus and linking in the composition of the songs and suggests that these may be just as significant aids to improvised composition-in-performance as formulas and themes<sup>3</sup>. Clearly the definition of the poet's compositional needs is important both for the definition of the formula in that particular tradition and for an account of the poet's technique of composition.

While Culley puts the problem in the context of a less demanding metrical constraint, that is, a less demanding compositional need, Coote raises the problem of applying the test for formulaic language to a text for which it is not possible to define the metrical conditions under which the poetry was composed. Coote

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1. "Oral Tradition and the OT: Some Recent Discussion," p.7.
  2. Ibid., p.3. cf., Opland, "Imbongi Nezibongo: The Xhosa Tribal Poet and the Contemporary Poetic Tradition," pp. 194-95.
  3. Ibid., pp. 195-96.

argues that where the metrical constraints of repeated word groups cannot be defined it is not possible to demonstrate that they are functional in oral composition (metrical utility) and not just conventional<sup>1</sup>. The problem Coote raises is, of course, particularly pertinent to the study of formulas in Old Testament and Ugaritic poetic literature<sup>2</sup>.

Finally, it is to be observed that similar problems are raised when the test for themes is applied to a written text, i.e., of defining its nature in a way that is both appropriate to the subject matter of the text and consistent with the nature of themes in other traditions of oral versemaking; of assessing the significance of thematic density; of demonstrating that they are functional in the oral composition of the text and not merely conventional. The nature of the theme, however, is also subject to debate and in process of clarification<sup>3</sup>. Unlike the formula, the

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1. "The Application of the Oral Theory to Biblical Hebrew Literature," pp. 52-57.
  2. See the responses to Coote's formulation of the problem by Lord, "Formula and Non-Narrative Theme in South Slavic Oral Epic and the O.T," Semeia, 5 (1976), pp. 97-99, and Whitaker, "Response," ibid., p.109.
  3. See above, p.20f; Lord, "Perspectives," pp. 19-24; Hainsworth, Homer, pp. 25-26; Culley, Oral Tradition and the OT: Some Recent Discussion," pp. 8-9.

theme has not figured to any great degree in the issue of oral versus written composition. Although it is one of the tests for oral composition, it has tended to be regarded as corroborative to the test for formulaic language<sup>1</sup>; hence it has not given rise to the same urgency of debate. Nevertheless, it must be recognized as a problem of definition posed when applying the tests to a written text.

b) Problematic Assumptions

The formulation of the set of tests is based on three related assumptions: 1) that the form of oral composition described by Parry and Lord is the singularly valid model of oral composition to which the term 'oral' is applicable, 2) that an oral and written composition differ markedly in style, 3) that a text is a product of either oral or written composition. Each of these assumptions, however, proves to be somewhat problematical.

As remarked earlier, Lord defined oral poetry in such a way as to include within its scope only poetry that is composed-in-performance without reliance on writing or memorization<sup>2</sup>. Finnegan objects to the

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1. Cf., Lord, The Singer of Tales, pp. 144-45.

2. See above, p. 13f.



undue restrictiveness of Lord's definition<sup>1</sup>. Drawing upon a variety of studies she demonstrates that the processes of the composition and performance of oral poetry can be quite different from the model that Lord describes. Composition can take place prior to performance. Poets may spend hours or days labouring over the composition of their poem, composing it orally without reliance on writing, before they finally commit the poem to memory and subsequently recite the memorized text in performance. Sometimes, however, a poet will rely to some extent on writing during the process of composition as an aid to memorization prior to performance. In some cases oral composition can be involved both prior to, and during, performance with the result that the text of the performance is memorized in parts and improvised in parts. Finnegan also notes that in certain traditions the process of composition and performance is shared between two functionaries: the poet responsible for composing the poem and the reciter who is responsible for performing the poem after he has committed it to memory. Furthermore, she notes that certain genres of oral literature place more emphasis on memorization and less on improvisation

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1. Oral Poetry, p.73. Cf., Opland, "Imbongi Nezibongo: The Xhosa Tribal Poet and the Contemporary Poetic Tradition," p.186.

than others<sup>1</sup>. Finnegan concludes:

"There turn out to be different combinations of the processes of composition, memorization and performance, with differing relationships between them according to cultural traditions, genres and individual poets. There are several ways - and not just one determined way suitable for 'the oral mind' - in which human beings can engage in the complex processes of poetic composition<sup>2</sup>."

While giving emphasis to the role which memorization may, and often does, play in oral composition and performance, Finnegan is careful to remark that this emphasis is not a return "... to the idea of passive reception from memorised 'tradition'"<sup>3</sup>. The poet may be a passive traditor, but more often than not what is in view is the individual poet labouring over the task of composing his poem to perfect it for performance.

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1. Oral Poetry, pp.17-19, 71, 73-87. Cf., Opland, "Imbongi Nezibongo: The Xhosa Tribal Poet and the Contemporary Poetic Tradition," pp.186-205; Whitaker, "Response," pp.107-08; Biebuyck, "The Epic as a Genre in Congo Oral Literature," p.259.

2. Oral Poetry, p.86.

3. Ibid., p.80.

Finnegan also notes, however, that on the whole the priority of memorization over improvisation is more likely to be found in non-narrative oral poetry rather than in narrative poetry. Oral poetic narratives, she considers, are likely to be composed - but not necessarily - according to the model of composition-in-performance which Lord describes<sup>1</sup>.

It would appear, therefore, that to approach a written text with a simple and monolithic opposition between oral and written composition is to oversimplify the matter - not least on the side of the oral. The kind of composition-in-performance practised by the Yugoslavian singers is just one kind of oral composition and one kind of possible relationship between composition and performance in oral tradition. Parry and Lord attributed the characteristics reflected in the texts to the compositional needs of the oral poet. Where these needs exist, these characteristics will be present in the text of the performance. What is not so clear is that the same characteristics will necessarily be absent from a text that is the product of a quite different oral composition/performance nexus.

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1. Ibid., p.7. Cf., Bowra, Heroic Poetry, pp. 368-69, where he remarks that the Chadwicks were unable to cite an authentic example of the memorization of heroic poetic epic.

Caution must therefore be exercised in arguing from the presence of oral characteristics in a given text to the conclusion that the text must be a product of the same kind of spontaneous, improvised composition-in-performance described by Lord, to the exclusion of other attested modes of composition in oral traditions.

The formulation of the set of tests is based on the explicit assumption of a distinctive oral style that is quite different from a written style, so that to determine the presence or absence of this style in a written text is to determine whether or not it was orally composed. The debate to which this question of a distinctive oral style has given rise has been concerned mainly with the test for formulaic language, specifically with the question whether or not density of formulaic language is a sufficient and indisputable proof of oral composition. The debate has been particularly lively in the area of Old English poetry<sup>1</sup>.

Magoun was able to demonstrate a high density of formulaic language in the poetic epic *Beowulf* and claimed it as proof that the epic was orally composed on the assumption that "Oral poetry, it may be safely said, is composed entirely of formulas, large and small, while lettered poetry is never formulaic, ..."<sup>2</sup>.

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1. Lord reviews this debate in "Perspectives," pp. 14-19.

2. "Oral-Formulaic Character of Anglo-Saxon Narrative Poetry," p.447.

In response to this assertion however, Benson was able to demonstrate that some indisputably written compositions in Old English poetry were also characterised by a high density of formulaic language<sup>1</sup>. Benson concluded that:

"To prove that an Old English poem is formulaic is only to prove that it is an Old English poem, and to show that such a work has a high or low percentage of formulas reveals nothing about whether or not it is a literate composition, though it may tell us something about the skill with which a particular poet uses the tradition<sup>2</sup>."

While rejecting density of formulaic language as a criterion for oral composition, Benson nevertheless allows that the formulaic style may be derivative from the style of oral composition<sup>3</sup>.

Commenting on Benson's article Lord remarks:

"Benson's article has raised legitimate and vital questions which must be pursued fully until the whole truth of the several varieties

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1. Larry D. Benson, "The Literary Character of Anglo-Saxon Formulaic Poetry," PMLA, 81 (1966), pp. 335-41.

2. Ibid., p.339.

3. Ibid., p.336.

of style involved and of their relationship to one another is clearly understood. It is certain that at the moment our knowledge of the facts is incomplete<sup>1</sup>."

Finnegan likewise argues against the view that there is a special oral style that can differentiate between an oral and a written composition<sup>2</sup>. She emphasizes the varieties of style to be found in both oral and written compositions but, unlike Lord, rejects any attempt to correlate varieties of style to varieties in the modes of composition - whether oral or written. In her view the varieties of style is rather what "... differentiates genres from each other both within and between cultures"<sup>3</sup>.

The assumption, therefore, of a distinctive oral style whose presence in a given text is indubitable proof of oral as opposed to written composition is little less problematical than the assumption that this style is proof of a particular form of oral composition as opposed to other possible forms.

There does not seem to be the total discontinuity

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1. "Perspectives," p.19.

2. Oral Poetry, pp. 126-33.

3. Ibid., p. 132.



between an oral and a written composition that the formulation of the set of tests implies<sup>1</sup>. Once again caution is required; this time in arguing from the presence of the characteristics represented in the tests in a written text to the oral composition of that text.

The assumption that a text is a product of either oral or written composition is usually formulated in terms of the rejection of such a thing as a transitional text, that is a text which is a product of both oral and written composition - a text that is composed by a poet drawing upon the techniques of oral composition, but which is composed in writing. Although the notion of a transitional text was favourably viewed by several scholars<sup>2</sup>, Lord strongly opposed the idea regarding the techniques of oral and written composition as "contradictory and mutually exclusive"<sup>3</sup>.

As Lord recognizes, Benson's article raises again

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1. Cf., William O. Hendricks, "Folklore and the Structural Analysis of Literary Texts," Language and Style, 3 (1970), pp. 99-121. Hendricks views the difference as more quantitative than qualitative (p.120).
  2. Cf., Bowra, Heroic Poetry, p.240 ; Diamond, "The Diction of the Signed Poems of Cynewulf," p.229; Jackson J. Campbell, "Oral Poetry in the Seafarer," Speculum, 35 (1960), pp. 95-96.
  3. The Singer of Tales, p.129.

the question of a transitional text. Lord now accepts the possibility. He points out that an oral traditional style may be easily imitated and that someone who had close contact with a tradition of oral verse-making may write verse in the traditional style<sup>1</sup>. He goes on to suggest that the formulaic character of certain Old English texts which are written compositions may be regarded as transitional texts written by poets familiar with oral traditional poetry<sup>2</sup>.

The application of the oral theory to a written text should therefore take into consideration the possibility that the text in question may be a transitional text.

The application of the theory of oral formulaic composition to a text whose manner of composition is not attested by external evidence thus faces, in the first instance, certain problems of definition. These problems pertain in the main to the procedure and practicalities of the analysis of a text for the data relevant to the question of the mode of its composition. Thereafter the application of the theory faces certain problems that pertain to the assessment of the

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1. "Perspectives," pp. 17-19.

2. Ibid., pp. 23-24. Cf., Nagler, Spontaneity and Tradition, pp. xx-xxi.

significance of the data as an index of a particular mode of composition within a wide range of compositional possibilities. The implications of these considerations for this study of the Aqhat narrative will be considered in due course.

## II. Structural Analysis of the Folktale

Theoretical discussion of structure in oral literature has been carried out in the main within the study of folklore, especially within the study of the folktale<sup>1</sup>. Different views, however, are held as to the nature of structure and structural analysis in folk narratives<sup>2</sup>. Dundes distinguishes two different kinds of analysis:

"Generally speaking, there seem to be two basic types of analysis of folklore, both of which claim to be

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1. For an introduction to the study of folklore see Folklore and Folklife: An Introduction, ed. by Richard M. Dorson (Chicago: University of Chicago Press, 1972); The Study of Folklore, ed. by Alan Dundes (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965). See also Stith Thompson, The Folktale (New York: Holt, Rinehart and Winston, 1946). For a selection of studies with a structural perspective see Structural Analysis of Oral Tradition, ed. by Pierre Maranda and Elli Kõngäs Maranda (Philadelphia: University of Pennsylvania Press, 1971).
  2. The major structural studies of folk narratives are surveyed by Eleazer Meletinsky in "Structural-Typological Study of Folktales," in Soviet Structural Folkloristics, Vol. I, ed. by P. Maranda, Approaches to Semiotics, No. 42 (The Hague: Mouton, 1974), pp. 19-51.

"structural". In one (Propp, Dundes), an attempt is made to discover linear or sequential structure. In folk tales, this would be plot structure. In the other type of analysis (Lévi-Strauss, Köngäs and Maranda), the given folkloristic data (given in the sense of coming from an informant) is re-arranged by the analyst. The re-arranged data inevitably falls conveniently into an a priori abstract formula which is largely based upon the premise that folk narrative consists of a series of binary oppositions which are mediated with varying degrees of success<sup>1</sup>."

He later remarks:

"The crucial point, in my opinion, is that if polarities are in fact bona fida structural distinctions, they represent the structure of the universe depicted in a folk tale or myth, but they do not represent the compositional structure of the folktale or myth narrative itself<sup>2</sup>."

Dundes recognizes an affinity between the Proppian and Lévi-Straussian types of analysis in the common concern for structure: the concern for "... the whole as opposed to its

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1. Alan Dundes, "The Making and Breaking of Friendship as a Structural Frame in African Folk Tales," in Structural Analysis of Oral Tradition, p. 171.

2. Ibid., p. 172.

constituent parts considered individually"<sup>1</sup>. The analysis of syntagmatic or plot structure is, for Dundes, just one area or level appropriate for an analysis of structure in a folk narrative. He relates this analysis to the level of "text". He also recognizes the levels of "texture" structure (linguistic and poetic features which, unlike "text", do not usually survive translation) and "context" structure (situation of performance) both of which are also amenable to an analysis of their structure<sup>2</sup>. Nevertheless, at his level of "text", the delineation of syntagmatic or sequential plot structure should be, he believes, the exclusive objective for structural analysis.

Hendricks, in a review of the essays contained in Structural Analysis of Oral Tradition, recognizes the fundamental difference between the Proppian and the Lévi-Straussian types of analysis but rejects Dundes' contention that they are mutually exclusive and that preference must be given to syntagmatic analysis. He relates the syntagmatic/paradigmatic distinction to two different aspects of the narrative structure:

"..., one hypothesizes that each narrative is simultaneously structured in two ways. Syntagmatic structure is basically the same as plot structure.

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1. Ibid., p. 171.

2. Ibid., pp. 172-73; idem., "Texture, Text, and Context," SFQ, 28 (1964), pp. 254-65.

Paradigmatic structure is comparable to what some call thematic structure; since it is assumed that thematic (symbolic) meaning is borne by the *dramatis personae*, then analysis of paradigmatic structure involves attending to the attributes of the *dramatis personae* (including their 'actions'). From this perspective syntagmatic and paradigmatic analyses are complimentary<sup>1</sup>."

Hendricks thus postulates that a narrative has a dual structure. He proposes the terms "Functional Analysis" and "Qualifying Analysis" to denote the Proppian and Lévi-Straussian types of analysis respectively, and argues that both must be applied to reveal the dual structure of narrative<sup>2</sup>.

Crossan similarly views the Proppian and Lévi-Straussian types of analysis as complimentary. He suggests that the distinction Dundes has drawn can be expressed as the distinction between "structuralist" and "structural" analysis<sup>3</sup>. He proposes that the term "structuralist" be reserved "... for the paradigmatic analysis and for the full process whereby one maps the movement from deep or paradigmatic structure to surface or syntagmatic

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1. William O. Hendricks, "Verbal Art and the Structuralist Synthesis," Semiotica, 8 (1973), pp. 244-45.

2. Ibid., p. 245. Cf., idem., "Methodology of Narrative Structural Analysis," Semiotica, 7 (1973) pp. 166-83.

3. John D. Crossan, "The Servant Parables of Jesus," Semeia, 1 (1974), p.37. Culley assumes a similar distinction: "Structural Analysis: Is it Done with Mirrors?" Interpretation, 28 (1974), p. 169.



structure"<sup>1</sup>.

It would appear that 'structuralist' analysis, in Crossan's sense of the term, in the field of folkloristics or oral tradition and, more generally, in literary criticism is concerned with the 'thematic' (symbolic) meaning of an item and with the construction of a narrative grammar that is capable of generating the item - and narratives generally<sup>2</sup>. On the other hand, 'structural' analysis, again in Crossan's sense of the term, is concerned with the composition of the item, specifically with the composition of the plot, delineated in terms of the sequential order of the relevant elements given by the item itself.

It is recognized that at some point in the axis of levels with which a 'structuralist' analysis is concerned lies the

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1. "The Good Samaritan: Towards a Generic Definition of Parable," Semeia, 2 (1974), p. 87. The view that paradigmatic and syntagmatic analysis are complimentary is held by J.L. Fischer, "The Sociopsychological Analysis of Folktales," CA, 4 (1963), pp. 248-55; Butler Waugh, "Structural Analysis in Literature and Folklore," WF, 25 (1966), pp. 153-64.

2. According to Robert Scholes "The structuralists' aim in micropoetics has been the isolation of basic fictional structures: the essential elements of fiction and their laws of combination.": Structuralism in Literature: An Introduction (New Haven: Yale University Press, 1974), p.91. A.J. Greimas states that a generative model of narrative grammar must "...: a) account for the linguistic manifestation [surface structure] by making explicit the totality of the logical courses that stem from the most elementary, i.e. deepest, structures, and b) foresee and establish these courses as instances and logical levels of articulation derived from deep structure.": "Narrative Grammar: Units and Levels," MLN, 86 (1971) p. 796.

syntagmatic structure with which a 'structural' analysis is concerned<sup>1</sup>. Unless one is involved in mapping out the process to which Crossan refers, and undertaking as complete as possible structural(ist) analysis of a narrative text, selectivity is essential<sup>2</sup>. Nathhorst states: "... every researcher must himself set up the goals for his analysis and chose the analysis, the 'recurrent units', the 'relational qualities' and the 'limits' which he conceives will best serve these goals"<sup>3</sup>. Patte similarly emphasizes that "... it is important to distinguish among various levels of structural analysis and to be explicit about the level on which the analysis is being performed"<sup>4</sup>.

In view of the concern of oral formulaic theory with the compositional structure (formulaic and thematic structure, narrative skeleton, recurring thematic patterns etc.) of a narrative, and in view of the concern of this study with structure

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1. Thus Greimas says "Between the manifest text of a narrative, ..., and the deep structure ... we had to insert the narrative structures described by Propp. We therefore decided to give to the structure evolved by Lévi-Strauss the status of deep narrative structure, capable, in the process of syntagmatization, of generating a surface narrative structure corresponding roughly to the syntagmatic chain of Propp.": ibid., p. 796.
  2. Cf., Culley, "Structural Analysis: Is it Done with Mirrors?" p. 172.
  3. Bertel Nathhorst, Formal or Structural Studies of Traditional Tales, Stockholm Studies in Comparative Religion, No.9 (Stockholm: University of Stockholm, 1969), p. 31.
  4. Daniel Patte, "An Analysis of Narrative Structure and the Good Samaritan," Semeia, 2 (1974), p.2.

and theme in the composition of the Aghat narrative within the context of oral formulaic theory, it is the Proppian type of structural analysis, with its syntagmatic or sequential approach to the delineation of the plot structure of a narrative, that is of immediate interest within the scope of this study. Accordingly, the following discussion will be concerned with the Proppian type of structural analysis.

#### A. Vladimír Propp

Propp's study of the Russian fairy tale first appeared in Russian in 1928. With the English translation in 1958<sup>1</sup> the work became widely known and exercised an immediate influence on structural analysis. The impact and significance of Propp's study is well expressed by Meletinsky:

"... Propp's Morphology of the Folktale stands at the beginning of a new school of thought in folkloristic research. Representing this new orientation, his book is still the best and most fundamental work and, although published almost half a century ago, in no way outdated<sup>2</sup>."

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1. Morphology of the Folktale, ed. by S. Piukova-Jakobson, trans. by L. Scott, Publication Ten of the Indiana University Research Center in Anthropology, Folklore, and Linguistics (1958).

2. "Structural-Typological Study of Folktales," p.51.

In his study Propp intends to delineate a morphology of the Russian folktale, by which he means "... the description of the folktale according to its component parts and the relationship of these components to each other and to the whole" (p.18)<sup>1</sup>. The unit of analysis, the component part, must first be determined. Propp invites the comparison of four events:

1. A king gives an eagle to a hero. The eagle carries the hero (the recipient) away to another kingdom.
2. An old man gives Sućenko a horse. The horse carries Sućenko away to another kingdom.
3. A sorcerer gives Ivan a little boat. The boat takes him to another kingdom.
4. The princess gives Ivan a ring. Young men appearing from out of the ring carry him away into another kingdom (p.18).

Propp observes that both invariants and variables are to be found in these examples. The variables are the names and attributes of the dramatis personae; the invariants are the actions and functions. In the folktale identical actions are often attributed to different dramatis personae thus allowing the study of the folktale according to the functions performed by the various dramatis personae (p.18).

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1. Page references in parenthesis down to p. 72 are to Morphology of the Folktale.

The unit of analysis which Propp devises is the 'function'. But the actions which may realize a given function are also variable (p.19). For example, the function villainy can be realized by a dragon kidnapping the king's daughter; the little peasant making off with a magic seed; the crane stealing the peas; the maid blinding the king's bride and pretending to be the bride etc. (pp. 29-32). Thus the question of who performs the functions and how they are performed (variables) belongs to accessory study and not to morphology, which is concerned with the question of what functions the characters perform (invariants - p.19).

Since the "who" and the "how" are ancillary, the definition of the function should not stem from the dramatis personae nor from the specific actions (p.19). A certain level of generalization is necessary to comprehend the manifold realizations of the functions. Propp defines his functions in the form of a de-verbal noun (villainy, violation, pursuit etc. - p.19). Furthermore "... an action cannot be defined [as a function] apart from its place in the process of narration." (p.19). Propp gives an example of the hero receiving money with which he then buys a horse, and the hero receiving money as a reward for bravery which then terminates the tale. Propp observes that the action in each case is identical (the transference of money), but morphologically they realize two different functions. Thus, while one function can be realized by different actions, identical

actions can also be the realization of different functions (pp. 19-20). Accordingly: "Function must be taken as an act of dramatis personae which is defined from the point of view of its significance for the course of the action of the tale as a whole." (p.20). Functions can only be defined in the light of their consequences. They constitute the basic elements of the folktale and the course of the action is built upon them (p.64). Propp's first major thesis, therefore, is that "Functions serve as stable, constant elements in folktales, independent of who performs them, and how they are fulfilled by the dramatis personae. They constitute the components of a folktale." (p.20).

Working through his corpus of tales defining functions, Propp found that only thirty-one functions accounted for the actions in the tales (Propp defines and describes his functions in pp. 24-59). The action of all tales develops within the limits of the thirty-one functions. Thus, while the folktale is "amazingly multiform, picturesque, and colourful" it is also "to no less a degree remarkably uniform and recurrent." (p.19). Propp's second major thesis is, accordingly, that "The number of functions known in the fairy tale is limited." (p.20).

No single tale includes all thirty-one functions (p.21) but "The sequence of functions is always identical." (p.20). This is Propp's third major thesis. The order of the functions is invariable. Where several are absent, the order of those present



does not alter. Furthermore, the presence of one function in a tale never necessitates the exclusion of any other. Pivotal elements which determine an appropriate sequence of functions to the exclusion of other sequences cannot be found: "... we are confronted with a single pivot upon which the workings of the entire corpus of the fairy tale is based." (p.21). This observation allows Propp to formulate his fourth major thesis: "All fairy tales, by their structure, belong to one and the same type." (p.21). The recognition of the structural uniformity of the fairy tale surprised Propp. He suggests that they all stem from a single source (pp. 95-96). In any event, morphologically, "Individual folktales present an imperfect form of the basic type." (p.98). This means that "... the entire store of fairy tales ought to be examined as a chain of variants." (p.103).

Propp's morphological analysis concerns itself with the constant, stable elements in the tale, the functions, defined and abstracted without regard to who performs it. He approaches character types, the dramatis personae, through the question of the distribution of functions noting that many functions group together into certain "spheres of action" (p.72). He lists an inventory of seven such spheres of action: of the villain, of the donor, of a helper, of a sought for person, of the dispatcher, of the hero, of the false hero (pp. 72-73). On the basis of these spheres of action, the tales evidence seven character types each

of which fulfils one or several functions determined by the sphere of action (p.73). Character types, like the functions, are constant and generic. The villain may be a dragon, witch, bear, stepmother etc. The individual specific characters in the tale may fulfil only the functions within their appropriate spheres of action. Alternatively, a single character may be involved in more than one sphere of action, and conversely a single sphere of action can be distributed between two or more individual characters (pp. 73-75). In addition to the character types, there may also be "connective personages" e.g. complainers, informers (p.73). From the viewpoint of functions "... a fairy tale is a story built upon the right alteration of mentioned functions in various aspects ..." From the viewpoint of this character typology, however, "Fairy tales [Propp's corpus] could be called folktales subject to the seven character scheme." (pp. 89-90).

Functions and dramatis personae do not exhaust the elements to be found in the tales. Propp classifies the other elements under three main headings: 1) Auxiliary Elements for the Connection of the One Function to Another, 2) Auxiliary Elements Trebled, 3) Motivations (pp. 64-71). To the first class belongs a "system of information" which serves to inform the characters of the action which has already taken place before their involvement. Such notifications can be more or less elaborate and can also be absent (pp. 64-65). Other elements

may link functions, e.g., a banquet can serve as a link between the solution of an appointed task and the recognition of the hero (p.66). To the second class belongs the various forms of trebling (repetition - pp. 66-68). Under 'motivations' Propp groups "... all reasons and aims of characters which give rise to their deeds." (p.68). Motivations, according to Propp, are among the most unstable elements of the folktale. Generally the acts of the characters are motivated by the process of narration (p.68).

According to Propp:

"Morphologically, a folktale may be termed any development out of villainy (A), or a lack (a) through intermediary functions to marriage (W\*), or to other functions used in the capacity of the dénouement. Terminal functions are, at times, a reward (F), a gain or the general liquidation of misfortune (K), a rescue from pursuit (Rs) etc. (p.83)"

Propp terms this type of development from an initial, through intermediary to a terminal function a "move". A new act of villainy or a new lack gives rise to a further move. A folktale may consist of one or more moves. Moves may follow consecutively or may be interwoven in various ways (pp. 83-86).

When Propp approaches the problem of classification according to structural features, he gives intimation of the

wider applicability of his work. His results enabled him to define a fairy tale as "... a story built upon the right alteration of mentioned functions in various aspects ..."

He notes, however, that under such a definition "fairy" loses its sense since fairy tales can be constructed in a different way. On the other hand, non-fairy tales can conform to the structural scheme. He observes that some legends, folktales about animals and certain novellas have the same construction (pp. 89-90). At the same time, Propp recognizes that "... we possess thousands of other folktales not resembling fairy tales." (p.96). It is therefore clear that neither the sequencing nor the functions as delineated by Propp, possess 'canonical status' even within the folktale. There is no reason why this should not be true of the character types as well<sup>1</sup>. Propp's work cannot be given wider applicability by attempting to reproduce his results in different tales but rather by attempting to produce the same type of results<sup>2</sup>. In this respect Propp's isolation of the 'function' as the structural unit of analysis is of paramount importance. Meletinsky remarks: "Precisely by shifting the analysis from motifs to functions, Propp was able to proceed from an atomistic conception to a structural one"<sup>3</sup>.

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1. Cf., Fischer, "The Sociopsychological Analysis of Folktales," p.288.

2. Cf., Hendricks, "Folklore and the Structural Analysis of Literary Texts," p.95.

3. "Structural-Typological Study of Folktales," p.22.

Bremond likewise regards Propp's isolation of function as an important discovery which should be carefully preserved<sup>1</sup>. Furthermore, two aspects of the sequencing of functions are of particular interest. The first is Propp's observation that a large number of functions fall into sequential pairs (e.g. prohibition - violation; struggle - victory; persecution - deliverance - p.58). The second is that some functions are arranged according to sequential groups which form something of a whole (e.g. villainy, dispatch, decision for counteraction, departure from home - p.58).

Propp's morphology has become the starting point for theorists of narrative structure particularly within the French structuralist school. Theorists have been concerned with giving greater precision to Propp's principles and with developing and adapting them towards a more comprehensive theoretical model for the analysis of all narratives<sup>2</sup>. According to Pavel "... the theoretical innovations introduced by the School ... are, in the main, due precisely to the necessity of explaining phenomena which characterize written literature (as opposed to folklore)."<sup>3</sup>

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1. Claude Bremond, Logique du récit (Paris: Éditions du Seuil, 1973), p.131.
  2. Cf., Scholes, Structuralism in Literature: An Introduction, pp. 59,93; Jonathan Culler, Structuralist Poetics: Structuralism, Linguistics and the Study of Literature (London: Routledge and Kegan Paul, 1975), p.207.
  3. Thomas G. Pavel, "Some Remarks on Narrative Grammars," Poetics, 8 (1973), p.5.

Be that as it may, while recognizing the complexity of the theoretical discussion and the diversity of approaches to narrative structure,<sup>1</sup> we shall be concerned in the main with only one line in the extension of Propp's morphological analysis, namely the morphology of Dundes<sup>2</sup>, which extends Propp's approach to a similar corpus of tales.

#### B. Alan Dundes

Dundes is an advocate for the Proppian type of structural analysis and regards Propp's study as "... the major contribution to the structural study of folklore" (p.50).<sup>3</sup> Specifically:

"Propp's invaluable contribution, from a theoretical point of view, is that he more adequately defined a unit of form, the function; he demonstrated the fixed nature of the sequence of a number of his units in a folktale; and he showed how tales of apparently totally different content could in fact belong to an identical structural type, defined by statable morphological criteria (p.51)."

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1. See the reviews of the approaches of the major theorists by Scholes, Structuralism in Literature, pp. 59-117; Culler, Structuralist Poetics, pp. 205-24; Terence Hawkes, Structuralism and Semiotics (London: Methuen and Co. Ltd., 1977), pp.59-122. See also Hendricks, "The Work and Play Structures of Narrative," Semiotica, 13 (1975) pp.281-323.
  2. The Morphology of North American Indian Folktales, FF Communications, No.195 (Helsinki: Academia Scientiarum Fennica, 1964).
  3. Page references in parenthesis down to p.77 are to The Morphology of North American Indian Folktales.



Propp's "invaluable contribution", as summarized by Dundes, provides the main theoretical basis for Dundes' own morphology. But, whereas Propp's morphology was based on a botanical analogue, Dundes delineates his morphology in sympathy with linguistic analogues. He develops his own terminology based on Kenneth L. Pike's distinction between the etic = classificatory (cf., phonetics) and the emic = structural (cf., phonemics). He therefore proposes that the term "motifeme" replace Propp's 'function' and that the term allomotif (cf., allophones) refer to the various motifs or actions which may realize a given function, or, as Dundes puts it, "... which occur in any given motifemic context." The motifs or actions would be by themselves etic units (pp. 55-60). According to Pavel, Dundes' main contribution at the theoretical level is that he "... was one of the first to point out the similarities between the problems of narratives and those of descriptive linguistics, and to systematically introduce linguistic concepts into the field of narrative analysis"<sup>1</sup>.

Dundes emphasizes the paired nature of many of Propp's functions; the most important being functions VIII 'villainy', or VIIIA 'lack', paired with XIX 'the initial misfortune or lack is liquidated' (pp. 52-53). He notes that Propp regarded villainy and lack to be functional equivalents in so far as either set the tale proper in motion and "In those tales

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1. "Some Remarks on Narrative Grammars," p.5.

in which no villainy is present, a lack serves as its counterpart" (p.52). In Propp's corpus villainy or lack (VIII, VIIIA) are separated from the liquidation of misfortune or lack (XIX) by a whole sequence of functions. They are not, however, so extensively separated in Dundes' corpus, and he remarks that this is an important difference between the structures of American Indian and Indo-European folktales (p.53).

Dundes states his thesis as follows:

"There are definite recurrent sequences of motifemes and these sequences constitute a limited number of distinct patterns which empirical observation reveals are the structural bases of the majority of North American Indian folktales (p.61)."

Dundes isolates the following motifemes in his analysis of the folktales: Lack (L) - Lack Liquidated (LL), Interdiction (Int) - Violation (Viol), Deceit (Dct) - Deception (Dcpn), Task (T) - Task Accomplished (TA), Consequence (Conseq) (of violation of interdiction) - Attempted Escape (AE) (from the consequence). Dundes is able to work with far fewer motifemes due to the simpler structure of the American Indian folktales.

The pair of motifemes L-LL is described by Dundes as the nuclear two motifeme sequence (pp.61-62). A tale may consist of only this motifeme sequence (p.62) but usually there are intervening motifemes. The intervening motifemes are usually one of three principal alternative sequences: T-TA, Int-Viol or

Dct-Dcpn (p.63). Thus the following structural patterns are found in the folktales: L-T-TA-LL, L-Int-Viol-LL and L-Dct-Dcpn-LL (pp.63-64).

While Int-Viol can occur between L-LL, it is itself an independent motifeme pattern which may also form part of a four motifeme sequence as follows: Int-Viol-Conseq-AE. AE is optional and may also be either successful or unsuccessful (pp.64-72).

Dundes describes the nuclear two and the four motifeme sequences as "minimum folktales" (p.75). He observes, however, that many tales may best be defined structurally as combinations of motifemic patterns (p.76) and states that "A folktale may be defined as one or more motifemic sequences" (p.75). A particularly common combination of motifemic patterns is the nuclear two sequence L-LL combined with the Int-Viol-Conseq-AE sequence to yield a six motifeme pattern: L-LL-Int-Viol-Conseq-AE (pp.76-84).

Dundes goes on to discuss the structure of more complex and extended tales (pp.85-96). One such complex tale evidences the structure Int-Viol-Conseq-L-Dct-Dcpn-Dct-Dcpn-Dct-Dcpn-LL Viol-Conseq-AE-LL (pp.92-93). As well as complex tales illustrated by this example, Dundes finds extended tales that consist of complete motifemic sequences told in succession (pp.94-95). A lack is liquidated before another lack is introduced; the consequence of violation occurs before a new interdiction is introduced (p.95). The tale could usually terminate at the

at the close of any sequence pattern. Each sequence pattern is basically a separate unit (p.96).

Dundes pays less attention than Propp to non-structural features such as the dramatis personae and auxiliary elements in the tales. He does, however, make reference to repetition (p.85 - cf., Propp's trebling) and to "explanatory motifs" (p.67) both of which are regarded as non-structural elements in the tales.

The Propp-Dundes type of structural analysis has been criticized for remaining too close to the empirically given without studying the structural relations of the syntagms at a deeper level of organization<sup>1</sup>. On the other hand, and more pertinent to this study, it has been criticized for ignoring the upper levels from function/motifeme to verbal texture. Thus Doležel argues as against Dundes' "... narrow concept of the structure ... that a structural text theory has to account for ALL levels of text organization"<sup>2</sup>. It is necessary to pursue this matter further by reference to Doležel's valuable discussion of the levels of text organization.

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1. Fischer, "The Sociopsychological Analysis of Folktales," p.288.

2. Lubomír Doležel, "From Motifemes to Motifs," Poetics, 4 (1972) p.58.

C. Lubomír Doležel

Doležel, in his article "From Motifemes to Motifs" presents a very clear and helpful description of the levels of realizations from motifeme to verbal texture and of the relationships which exist between levels.

He argues that "... a structural text theory has to account for ALL levels of text organization." (p.58)<sup>1</sup>. Accordingly, he proposes that a "stratificational model" should provide the basis of a complete text theory (p.58). A complete model of narrative structure will consist of four blocks: of story, of characters, of setting, of interpretation. The model Doležel proposes in his article is concerned with only the block of the story (p.56).

Doležel posits three levels in his model: 1) The Motifeme Level, 2) The Motif Structure Level, 3) The Motif Texture Level (p.58). The units on the Motifeme Level correspond, with certain qualifications, to Propp's function and Dundes' motifeme<sup>2</sup>. Examples of Doležel's motifemes are: 'The hero returned', 'The hero passed the test', 'The hero defeated the villain' (pp.59-60). The units on the Motif Structure Level, the motifs, correspond again with certain qualifications, to Dundes' allomotifs - the various motifs or actions manifested in the story itself<sup>3</sup>.

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1. Page references in parenthesis down to p.81 are to "From Motifemes to Motifs."

2. Doležel seeks a more formal grammatical definition of the function/motifeme and incorporates the dramatis personae into the definition (pp. 59-60).

3. Doležel also seeks a more formal grammatical definition of the motifs (p.60).

Examples of Doležel's motifs are: 'Ivan killed the dragon', 'Yanko rescued from death a grandchild of Swaffer', 'The judge sentenced Meursault to death' (p.60). The Motif Texture Level consists of the narrative sentences as expressed in the object language of the text itself (pp.60-61).

Discussing the relations between the levels, he proposes to call the motifeme/motif relationship "specification," and the motif/motif texture relationship "verbalization." Thus the motifeme is specified by a motif and a motif is verbalized by a texture: conversely, texture verbalizes the motif which specifies the motifeme (p.61).

The structure of the narrative can be re-written or delineated (in its dynamic aspect) as a sequence of motifemes (p.63; cf., p.78). Doležel proposes a re-interpretation of the Russian Formalists' distinction between fabula and plot (šjužet)<sup>1</sup> as follows: "... Fabula is the sequential order of motifemes, plot the sequential order of motifs .... In this interpretation, fabula becomes a summarizing term denoting the invariant sequential structure of a story, independent of the variety of motif sequences in which the story is presented in individual narrative texts" (p.65).

The structure of the narrative can also be re-written or delineated as a sequence of motifs (p.67). Accordingly, there are two metalinguistic representations of the structure of the

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1. For the Formalist distinction see Scholes, Structuralism in Literature, p.80; Victor Erlich, Russian Formalism: History - Doctrine (2d rev. ed.; The Hague: Mouton & Co., 1965), pp.240-43.



narrative: as a motifeme and as a motif sequence (p.67). There is, however, a lack of correspondence between the representations on the two levels. Not every motif specifies a corresponding motifeme. The motifs fall into two classes: fabula motifs, which specify the fabula or motifeme sequence, and non-fabula motifs, which do not specify motifemes and thus have no correspondence at Motifeme Level. They are 'added' only at the level of motif structure. Thus, on the motif structure level, the structure of the story consists of the specified fabula (fabula motifs) together with the non-fabula motifs (p.67).

So far as the motifeme/fabula motif is concerned, Doležel finds that it also is characterized by non-conformity. There is no necessary one to one correspondence between the two (p.68). Usually one motifeme is specified by more than one fabula motif. He notes "... a motifeme can be specified in a more or less detailed way, by expanding or condensing the corresponding motif sequence" (p.68). Furthermore, the same motifeme can be specified by different motifs or motif sequences and the same motif or motif sequence can be the specification of different motifemes (p.68). Doležel also points to the possibility of the order of a motifeme sequence being reversed in the motif sequence by which it is specified and of the motifeme being specified by a discontinuous sequence of fabula motifs distributed throughout the text (pp.69-70).

The final level is motif texture at which the fabula and the non-fabula motifs are verbalized. These narrative sentences

are combined and interwoven with sentences verbalizing other "blocks" of the narrative structure (p.70). A motif may be introduced in the mode of direct or indirect speech or in the mode of narration. The mode of introduction, however, pertains to the level of texture and does not affect the motif at motif structure level. Furthermore, the same motif may be verbalized by several different but equivalent textures (p.72). Thus, just as motifemes are invariants in relation to variable motifs, motifs are invariants in relation to variable textures.

### III. Approaching the Aqhat Narrative

In the preceding sections two separate approaches to the study of traditional oral narratives have been outlined. Although the concerns and interests of the oral-literature scholar and the folklorist in traditional tales may differ in many respects,<sup>1</sup> it is considered that the approach of the Proppian type of structural analysis, particularly as it is formulated within the stratificational model of Doležal, adds a very helpful and valuable dimension to the oral formulaic approach for an analysis of structure and theme in the composition of the Aqhat narrative.

In this section the major elements of the oral formulaic and structural analytic approaches that have particular importance within the limits and scope of this study of the Aqhat narrative

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1. Cf., African Folklore, pp. 10-30.

may be drawn together. This will serve to outline in a general way, leaving points of detail aside, the approach to the analysis of the Aqhat narrative which will be undertaken in the chapters to follow.

A helpful way of drawing together the major elements of the two approaches that have particular relevance for our study is by a consideration of certain important points of contact between the two approaches themselves.

It is of interest to compare the 'themes' in oral theory with the 'motifs' (Doležal; allomotifs, Dundes) in structural analysis, that is with the units which compose Doležal's second level, the motif structure level. A prominent feature in Lord's discussion of theme is its multiformity: its variability in verbal expression and susceptibility to expansions and contractions of various degrees. A given theme can be expected to evidence varying verbal textures to a greater (type scenes) or lesser (compositional themes) extent between actualizations in performance. In Doležal's stratificational model there is also an emphasis on the variability in the verbal expressions of the same motif. The one motif may be expressed by different but equivalent textures. Both Lord and Doležal, therefore, recognize some degree of distinction between a theme/motif and the particular verbal expression that it may acquire at any given time. Furthermore, both recognize a relationship of invariance/variance between the theme/motif and its verbal expression. Doležal,

however, formulates this in terms of a theoretical distinction between two separate levels in the narrative text: the motif structure level and the motif texture level; and he describes the relationship between levels by the term 'verbalization'.

It should be observed that Lord's account of the variability in the verbal expressions of a given theme is based on empirical observation, that is on a comparison between realizations of the same theme in different performances. On the other hand, Doležel's account of variability in the verbal expression of a given motif is a theoretical construct. Doležel's motif is explicitly postulated to a level in the narrative which lies below the verbal texture of the objective language of the narrative. Consequently the two levels and the relationships which exist between them remains constant for every narrative, and they are intrinsic to the individual narrative text irrespective of whether or not, empirically, variable expressions of the motifs in the narrative can in fact be demonstrated. Furthermore, it has to be recognized that Lord's 'theme' and Doležel's 'motif' are not precisely equivalent. The motifs in Doležel's theory are given a formal grammatical definition and they include only the dynamic action motifs and not the descriptive elements in the narrative. The motifs belong to only one of the four blocks of the narrative structure. Consequently, at the level of motif texture, the motifs are verbalized along with the verbalizations of the other blocks of the narrative structure; hence motif

textures are combined and interwoven with the textures of these other elements. The themes in oral formulaic theory include, however, themes of action and themes of description and ornamentation, and repetition is an important element in the concept and identification of theme<sup>1</sup>. Furthermore, the verbal expression of a given theme occurs over a certain segment of continuous text and does not exclude from its texture the textures of non-dynamic or non-action elements. The verbalizations of these elements as well as dynamic elements belong equally to theme.

Nevertheless, despite these important differences in detail, there does seem to be a general consistency between Lord's view of theme and Doležel's view of motif in so far as both have reference to the various actions (and descriptions in the case of themes) actually manifested in the content of the story itself and take account of variability in the verbal textures which it might acquire in the telling of the tale and in respect of which the theme/motif is invariant. Doležel's distinction between the levels of motif and motif texture and his description of the relationship between levels does, we think, provide a very helpful and clear way of looking at the themes in the Aqhat narrative which is in accord with the concept of theme as it is understood within the context of oral formulaic theory.

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1. Cf., Lord, "Perspectives," p.20.

Accordingly, in our analysis we may distinguish between the level of theme and the level of theme texture. The level of theme texture is the entire sum of the sentences or poetic lines given by and in the object language of the narrative itself. This is of course the starting point for any analysis of the narrative. The poetic lines which compose the theme texture level may be segmented into greater or smaller groupings of lines which correspond to the verbalizations of the separate and several themes of the narrative. Thus, more specifically, theme texture level refers to the particular verbal textures which the themes evidence in the course of the telling of the tale. At this level the themes are verbalized. The level of theme is composed of the entire sum of the action and descriptions contained in the narrative but abstracted from their specific verbal expressions and presumed to lie at a deeper level in the narrative beneath the level of theme texture at which they receive verbalization.

It is of further interest to compare Lord's distinction between essential and ornamental themes with Doležel's distinction between fabula and non-fabula motifs. According to Lord the essential themes are those which are essential to the telling of the basic story and which together form the stable skeleton of the narrative. In performance this skeleton is fleshed out by the inessential descriptive or ornamental themes which the singer may chose either habitually or at the moment of performance



to incorporate into and fill out the basic story. The basic story expressed by the skeleton of narrative is what would ordinarily be described as the plot of the narrative. Certain themes, therefore, are essential to the plot while others are not.

Doležel's distinction between fabula and non-fabula motifs is more complex in so far as it is related to a still deeper level in the structure of the narrative, namely the motifeme level, and to a re-interpretation of the Russian Formalists' distinction between fabula and plot (*ščužet*). Doležel relates fabula to the sequential order of the motifemes and plot to the sequential order of the motifs. Hence he distinguishes between fabula motifs which specify motifemes and non-fabula motifs which do not specify a corresponding motifeme. It is generally recognized, however, that the motifeme (Propp's function) is essentially a unit of plot action and development and that the delineation of the sequence of motifemes is the delineation of the plot structure of the narrative - expressed of course at a certain level of abstraction and generalization. Doležel's fabula would, we think, be more usually described as the plot structure of the narrative at the deeper level of motifeme structure. It would appear, therefore, that what Doležel distinguishes at the level of motif structure are motifs which specify or realize the units of plot action at the deeper level of motifeme (fabula motifs) and motifs which do not specify any unit of plot action (non-fabula motifs). The fabula motifs

are therefore essential to the realization of the plot while the non-fabula motifs are not.

Once again there seems to be a general consistency between Lord's distinction between essential and inessential themes and Doležel's distinction between fabula and non-fabula motifs at the level of theme/motif in relation to the plot in a tale. In view of the importance of the stable narrative or plot skeleton for the thematic structure and composition of a tale, it would appear to be both helpful and necessary to distinguish between themes which are essential to the plot and the themes which are inessential to the plot in the analysis of the Aqhat narrative at theme level. The two categories may be simply designated 'plot themes' and 'non-plot themes' respectively.

As remarked above, Doležel's distinction between fabula and non-fabula motifs is directly related to his further distinction between the level of motif structure and the still deeper level of motifeme structure. It is of interest to set alongside Doležel's distinction between these two levels certain elements which have emerged in the discussion of theme in oral formulaic theory.

Lord observes that the most important work on themes had been done in the fields of folktale and myth rather than in the field of epic and makes reference to Propp<sup>1</sup>. In his discussion of

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1. The Singer of Tales, p.284, n.1.

theme complexes and story or plot patterns, Lord can speak of the grouping of themes which compose the patterns at a considerable level of abstraction beyond the 'compositional theme' with its high degree of verbal similarity or the 'type scene' with its more general similarity in content<sup>1</sup>. Lord, indeed, goes so far as to say that the Iliad and Odyssey evidence the same essential pattern: "...; they are both the story of an absence that causes havoc to the beloved of the absentee and of his return to set matters aright."<sup>2</sup> Lord thus recognizes the existence of more abstract story or plot patterns which underlie and relate various traditional tales which appear to be quite dissimilar when viewed in terms of their contents. More recently Hansen has analysed the group of minor tales in the Odyssey in which a conference appears as a central element and shows that two or more tales which tell different stories may, nevertheless, share an identical pattern of narration, the same general course of action viewed at a more abstract and generalized level. Hansen relates these patterns to oral composition. His analysis reveals his familiarity with Propp<sup>3</sup>.

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1. E.g., the pattern "disguise, journey, deceptive story, recognition, games or tests, wedding", ibid., p.122. See also pp.97-98, 120-23, 242-65.

2. Ibid., p.186.

3. Wm. F. Hansen, The Conference Sequence: Patterned Narration and Narrative Inconsistency in the Odyssey, University of California Classical Studies, Vol.8 (Berkeley: University of California Press, 1972). A similar approach is taken by Barry B. Powell, Composition by Theme in the Odyssey, Beiträge zur Klassischen Philologie, Heft 81 (Meisenheim am Glan.: Anton Hain, 1977).

In a brief study of oral prose Lord groups together as "... multiforms of a single idea, ..." elements in various narratives whose similarity is based not on the specific content of the elements but upon the role or function which the elements perform within the narrative<sup>1</sup>. Referring to this study Culley remarks: "While aware of the distinction between similarity in content and similarity in function, Lord does not reflect this awareness in his definition of theme nor does he discuss the possible implications."<sup>2</sup>

It would appear therefore that whether in terms of individual narrative elements (themes) or of larger story or plot patterns (theme complexes) multiformity in traditional oral narratives may be expected not only between the themes and their particular verbal expressions but also between more abstract elements and patterns and the particular themes which actualize them in individual specific narratives.

Doležel's distinction between the motif and motifeme level and his description of the relationship which exists between them is in general consistent with the above considerations which have emerged in the discussion of theme within oral formulaic theory. Culley observes that various kinds of patterns at different degrees of abstraction can be found in texts and remarks the

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1. "A Comparative Analysis," in Embundu: Folktales from Angola, comp. and trans. by Merlin Ennis (Beacon Press, 1962), pp. xix-xx.

2. Studies in the Structure of Hebrew Narrative, p.22.

need to clarify how the patterns may be distinguished and how to identify the patterns that are oral compositional devices<sup>1</sup>. The motifeme is a unit of plot action and development and their sequential order defines the plot of the narrative. The motifeme expresses the particular function which the corresponding fabula motif (plot theme) performs within the course of the plot development of the narrative. Since different specific manifest actions in a narrative (fabula motifs) may perform the same function (realize the same motifeme) the motifeme is necessarily defined at a certain level of generalization and abstraction. Doležel's distinction between motif and motifeme levels would seem to provide some clarification to at least the plot patterns viewed abstractly in terms of the function of the relevant narrative elements or actions manifested in the narrative itself, and to the relationship between this pattern and the elements which actualize it in a specific narrative.

It is to be observed that in making this distinction Doležel is not concerned with mapping common patterns at a level of abstraction between specific tales whose contents are otherwise dissimilar nor does he do so only at the points where a comparison between two tales suggests it. His motifeme/motif distinction and the relationship which exists between them is a theoretical construct which remains constant for every narrative and is

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1. "Oral Tradition and the OT: Some Recent Discussion," pp.8-9.

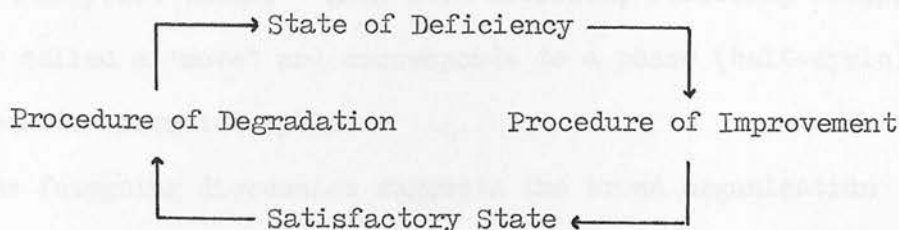
intrinsic to the individual narrative. Hence any single narrative may be analysed with a view to uncovering its deep level motifeme structure.

The stable skeleton of narrative, composed at theme level by the themes that are essential to the telling of the tale (plot themes), may therefore be viewed as a 'specification' (Doležel) of the underlying plot structure at a deeper level whose units are to be defined in terms of the functions which the plot themes perform within the narrative. Accordingly, in our analysis of the Aqhat narrative we may make the further distinction between the level of theme and this deeper level which Doležel describes as the motifeme structure level. Doležel and Dundes denote the units which compose this level by the term 'motifeme' while Propp uses the term 'function'. Where Lord adumbrates the distinction between function and content he uses the term 'theme' without differentiation. Clearly, however, it is desirable for the sake of clarity to qualify 'theme' in some way when it is being considered in terms of its function in the plot at this deeper level. The term 'ground-theme' performs this task fairly well. This deeper level which lies beneath theme level can therefore be described as the ground-theme level. The ground-theme level is composed of the entire sum of the plot themes in the narrative but abstracted from their specific thematic content and defined instead in terms of their function in the plot, that is, as



ground-themes. The ground-themes are 'specified' at theme level by the plot themes. The non-plot themes have no correspondence at ground-theme level.

At this point one final element must be considered. Structurally the Aghat narrative conforms to what Dundes describes as an extended tale or what Propp describes as a tale consisting of more than one move. Propp describes the move as a development out of an initial function (villainy or lack) through intermediary functions to a terminal function which serves as the dénouement and notes that a new act of villainy or lack creates a further move. Thus a tale may consist of one or more moves<sup>1</sup>. Bremond's view of the narrative 'cycle' is helpful at this point. According to Bremond: "One may consider the French fairy-tale as being the development of an action which goes through phases of degradation and improvement according to a continuous cycle."<sup>2</sup> He presents the following diagram:




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1. See above, p.70.

2. "Morphology of the French Folktale," Semiotica, 2 (1970), p.251.

He remarks: "The tale ends most often with the establishment (or the re-establishment) of a satisfactory state (or the creation of a better one), sometimes with the establishment (or the re-establishment) of a state of deficiency, but never during an unachieved procedure of restoration or degradation."<sup>1</sup>

Both Propp and Bremond point to an important aspect of the sequencing of the plot elements, namely the development of the plot from an initial plot element through intermediate elements to its terminal plot element, a process of plot development which may occur several times in the course of a narrative. Each plot element in a narrative finds its place within such a development. Accordingly, in our analysis we may anticipate that the plot elements may be grouped into two or more larger divisions in the narrative, each having its own initial ground-theme/plot theme, giving rise to an intermediary procedure or plot progression consisting of medial ground-themes/plot themes, and terminating in the terminal ground-theme/plot theme. Each such division, following Propp, will be called a 'move' and corresponds to a phase (half-cycle) in Bremond's narrative cycle.

The foregoing discussion suggests the broad organization of the study of structure and theme in the Aqhat narrative as follows: 1) the presentation of the text and translation of

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1. Ibid., p.252.

the narrative to establish the textual basis for the study (Chap.II), 2) an analysis of the narrative with a view to the segmentation of the text and the identification and definition of the relevant units which compose each level (Chap.III), 3) a study of structure and theme at ground-theme level (Chap.IV), theme level (Chap.V) and theme texture level (Chap.VI). A more detailed and precise statement of the concerns and interests of each chapter will be given in the chapter introductions.

In general, it may be said that the concern of this study is to delineate and explicate the structure of the narrative at the levels of ground-theme, theme and theme texture as they have been identified above, to investigate the nature and extent of any recurring structural patterns at these levels and to assess the bearing that these might have on the question of the nature of the composition of the text-which might then lead beyond the static description of the compositional structure of the narrative to some appreciation of the dynamics of the composition as a process.

Before proceeding to the text and translation of the narrative it is necessary to say something concerning the suitability and appropriateness of the Aqhat narrative as the object text for an analysis along the lines outlined above.

While to approach the analysis of the Aqhat text from the perspective of the type of structural analysis discussed above brings a theoretical model to bear on the text, it would,

nevertheless, appear to demand from the text itself only the quality of being a narrative with its own particular plot. Certainly, Propp developed and delineated his morphological analysis within a specific literary genre, namely the Russian fairy-tale. But, as has already been observed, Propp found that the structural pattern which he had identified in the fairy tales was also to be found in legends, novellas and other kinds of folktales. Furthermore, using morphological criteria, Propp observed that many folktales had a quite different structural pattern from the pattern he had delineated<sup>1</sup>. Dundes successfully extended the basic principles of Propp's morphological analysis to a corpus of folktales which, structurally, was quite different from Propp's corpus<sup>2</sup>. Doležel applies his stratificational model to the analysis of a tale from Propp's corpus and also to Hemingway's short story "The Killers."<sup>3</sup> It would appear, therefore, that the kind of structural analysis practised by Propp, Dundes and Doležel is not appropriate only to texts of a particular literary genre but is appropriate to narrative texts in general, being concerned with the qualities which makes such texts 'narrative'. Whatever else the Aqhat text may be it is a narrative: it tells a story and has a plot; this will be amply illustrated in subsequent chapters. That being

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1. See above, p. 71.

2. See above, p. 75.

3. "From Motifemes to Motifs," pp. 84-87.

so, it is reasonable to assume and to expect that the structural analytic approach as it has been described in the studies of Propp, Dundes and Doležal is appropriate to and should prove fruitful for an analysis of structure and theme in the Aqhat narrative.

To approach the text from the perspective of oral formulaic theory seems rather more problematical, since it demands from the text the further quality of being an orally composed narrative. The earlier discussion of the application of the oral theory to written texts, however, makes clear that it is imperative to distinguish between the analysis of the text for the data that is relevant to the question of the mode of composition and the assessment of this data against a wide range of compositional possibilities. The assumption that any text was orally composed can only properly be made at the stage of assessment after the relevant data has been collected. It is anticipated that the relevant data, so far as it pertains to themes and larger segments of discourse, will emerge in the course of the analysis; but the analysis itself is not limited to the identification of this data. Once this data emerges it will then be assessed in the light of the oral formulaic approach. The oral composition of the Aqhat narrative is not, therefore, a presupposition of the analysis of structure and theme in the narrative to be undertaken in this study; but it may be one of its conclusions, and, if so, will enable some consideration to be given to the composition of the text as a process.

## CHAPTER TWO

## TEXT AND TRANSLATION OF THE AQHAT NARRATIVE

## INTRODUCTION

The following presentation of the text and translation of the narrative is intended simply to establish the 'text' upon which the subsequent analysis is based.

For the text, the procedure that has been adopted is as follows: 1) the text is based on CTA, 2) any deviations from the text of CTA have been annotated, but readings, restorations or corrections which CTA records in the footnotes and which we have preferred in the text have not been annotated, 3) the customary inclusion of restorations in square brackets has been dispensed with, although where there is a gap in the text without restoration the brackets are retained, 4) lost portions of text are represented by ellipsis markings, 5) worddividers have been omitted.

In the translation square brackets represent a gap in the text and ellipsis markings represent portions of untranslated text.

The main results of the analysis of the narrative undertaken in chapter three are represented by the divisions and headings within the text and translation. All matters pertaining to these headings are discussed in that chapter.



MOVE A : The Birth of a Son to Danel

I. (The hero lacks an object) : 1. (Danel has no son)

17:I].....

(ca.10 lines missing)

II. <sup>1</sup> The hero seeks to involve : 2. Danel proffers offerings  
the helper to the gods, lies down  
and passes the night

apnk (2) dnīl mt rpi	Thereupon Danel, the man of Rapiu,
apn ġzr (3) mt hrnmī	forthwith the hero, the man of the Harnamite,
uzr ilm ylh̄m	offerings <sup>2</sup> the gods did feed,
(4) uzr yšqy bn qdš	offerings did give the holy ones to drink.
yd (5) šth y <sup>c</sup> 1 wyškb	He put aside <sup>3</sup> his cloak, he ascended and lay down,
yd (6) mīzrth pyl̄n	he put aside his loincloth and passed the night.
hm ym (7) wtn	Lo! a day and a second,
uzr ilm dnīl	offerings the gods, Danel,
(8) uzr ilm ylh̄m	offerings the gods did feed,
uzr (9) yšqy bn qdš	offerings did give the holy ones to drink.
tl̄t̄ rb <sup>c</sup> ym	A third and a fourth day,
(10) uzr ilm dnīl	offerings the gods, Danel,
uzr (11) ilm ylh̄m	offerings the gods did feed,
uzr yšqy bn (12) qdš	offerings did give the holy ones to drink.

1. Numerals appended to the designation helper in such headings are not footnote references.

2. The meaning of uzr is uncertain. From the context it appears to be a broad term for a type of offering that can be both solid and liquid. Its equation with Phoenecian-Punic 'zr, offering (?), is not, however, certain. See further, H. Dressler, "Ugaritic UZR and Joel 1: 13," UF, 7 (1975), pp.221-25, who argues the meaning "girded."

3. Akkadian nadû, 'to throw, cast down'.

hmš tdt ym  
uzr (13) ilm dnil  
uzr ilm ylh

(14) uzr yšqy bn qdš

yd šth (15) dnil  
yd šth y<sup>c</sup>l wyškb

(16) yd mizrth pyl

III. The helper<sup>1</sup> becomes involved with the hero : 3. Baal reveals himself to Danel

mk bšb<sup>c</sup>ymm

(17) wyqrb b<sup>c</sup>l bñth

A fifth and a sixth days  
offerings the gods, Danel,  
offerings the gods did feed,  
offerings did give the holy ones  
to drink.  
He put aside his cloak, did Danel,  
he put aside his cloak, he  
ascended and lay down,  
he put aside his loincloth and  
passed the night.

Then on the seventh day  
Baal drew near in his pity.

4. Baal comments: Danel has no son and so proffers offerings to the gods

abynm<sup>1</sup> (18) dnil mt rpi

anh ġzr (19) mt hrnmy

din bn lh (20) km aḥh

wšrš km aryh

(21) bl itḥ bn lh km aḥh

wšrš (22) km aryh

uzrm ilm ylh

(23) uzrm yšqy bn qdš

"Miserable is Danel, the man of Rapiu,  
sighing is the hero, the man of the Harnamite,  
for he has no son like his brothers,  
nor offspring like his kinsmen,  
Because he has no son like his brothers,  
nor offspring like his kinsmen,  
offerings the gods he does feed,  
offerings does give the holy ones to drink."

IV. The helper<sup>1</sup> seeks the intervention of the helper<sup>2</sup>

(24) lṭbrknn lṭr il aby

: 5. Baal requests El to bless Danel

"Do bless him, o Bull El, my father,

1. The reading abynm is proposed by M. Dietrich and O. Loretz, "Zur ugaritischen Lexikographie (V)," UF, 4 (1972), p.34.

- (25) tmrnn lbny bñwt do strengthen him, o Creator of  
Creatures,
- (26) wylkn bñh bbt so that his son may be in his  
house,
- šrš bqrñ (27) hklh his offspring in the midst of  
his palace:
- nšb skñ ilibh one who sets up the stela of  
his paternal god,
- bqđš (28) ztr 'mh in the sanctuary, the monument<sup>1</sup>  
of his ancestors<sup>2</sup>;
- larš mšš qtrh one who causes his incense to go  
forth from the earth,
- (29) l'pr dñr atrh who protects his tomb from the  
dust;
- tbq lñt (30) nišh one who shuts the jaws<sup>3</sup> of his  
revilers,
- grš d 'šy lñh who drives away those who do  
something to him;
- (31) aħd ydh bškrñ one who takes his hand in  
drunkenness,
- m' msh (32) kšb' yn who carries him when sated with  
wine;
- spu ksmh bt b'l one who serves his com in the  
house of Baal,
- (33) wññth bt il his portion in the house of El;
- th ggh bym (34) tiñ one who plasters his roof in  
the day of mud,
- rñš npšh bym rñ who washes his clothes in the  
day of filth."

V. The helper<sup>2</sup> intervenes  
for the hero

: 6. El blesses Danel

- (35) [ Iyihd il 'bdh El took his servant [ ];

1. The parallelism with skñ suggests such a meaning for ztr.  
Cf., the proposal of M. Tsevat, "Traces of Hittite at the  
Beginning of the Ugaritic Epic of Aqhat," UF, 3(1974), p.352.

2. Heb. 'ammîm in Gen. 25:8.

3. M. Dahood, "Hebrew-Ugaritic Lexicography II," Biblica, 45  
(1964), p.410.

- ybrk (36) dnil mt rpi  
 ymr ġzr (37) mt hrnmy  
 npš yḥ dnil (38) mt rpi  
 brlt ġzr mt hrnmy
- (39) [     ]hw mh  
 l<sup>c</sup>ršh y<sup>c</sup>l (40) wyškb<sup>1</sup>  
 bm nšq aṭth (41)[     ]  
 bhḃqh ḥmhmt
- (42) [     ]k/rn ylt  
 ḥmhmt (43) aṭt<sup>2</sup> mt rpi  
 wykn bnh (44) bbt  
 šrš bqr̄b hklh
- (45) nšb skn ilibh  
 bqđš (46) ztr <sup>c</sup>mh  
 larš mššu (47) qṭrh  
 l<sup>c</sup>pr ḍmr aṭrh
- (48) ṭbq lḥt nišh  
 grš d<sup>c</sup>šy (49) lnh  
 aḥd ydh bškr̄n
- he blessed Danel, the man of  
 Rapiu,  
 he strengthened the hero, the  
 man of the Harnamite:  
 "in spirit let Danel, the man of  
 Rapiu, be revived,  
 in breath, the man of the  
 Harnamite.  
 [     ] let him prosper!  
 Let him mount his couch and lie  
 down;  
 through kissing his wife [     ]  
 through embracing her, let her  
 become pregnant,  
 [     ]... let her bear,  
 let the wife of the man of Rapiu  
 become pregnant,  
 so that his son may be in his  
 house,  
 his offspring in the midst of  
 his palace:  
 one who sets up the stela of  
 his paternal god,  
 in the sanctuary, the monument  
 of his ancestors;  
 one who causes his incense to go  
 forth from the earth,  
 who protects his tomb from the  
 dust;  
 one who shuts the jaws of his  
 revilers,  
 who drives away those who do  
 something to him;  
 one who takes his hand in  
 drunkenness,

1. M. Dijkstra and J. de Moor, "Problematical Passages in the Legend of Aqhatu" (cited hereafter as "Problematical Passages"), UF, 7 (1975), p.178.

2. Gibson, CML<sup>2</sup>, p.104.

m<sup>c</sup>msh kšb<sup>c</sup> yn

spu ksmh bt b<sup>c</sup>l

wmnth bt il

ṭh ggh bym ṭiṭ

rhš npsh bym rṭ

.....<sup>1</sup>

17:II] .....<sup>2</sup>

wykn bnk bbtk

šršk bqr b hklk

nšb skn ilibk

bqdš (1) ztr <sup>c</sup>mk

larš mššu qṭrk

(2) l<sup>c</sup>pr ḏmr aṭrk

ṭbq (3) lḥt nišk

grš d<sup>c</sup>šy lnk

(4) spu ksmk bt b<sup>c</sup>l

wmntk (5) bt il

aḥd ydk bškrn

who carries him when sated with wine;

one who serves his corn in the house of Baal,

his portion in the house of El;

one who plasters his roof in the day of mud,

who washes his clothes in the day of filth."

: 7. Baal communicates the good news to Danel

"so that your son may be in your house,

your offspring in the midst of your palace:

one who sets up the stela of your paternal god,

in the sanctuary, the monument of your ancestors;

one who causes your incense to go forth from the earth,

who protects your tomb from the dust;

one who shuts the jaws of your revilers,

who drives away those who do something to you;

one who serves your corn in the house of Baal,

your portion in the house of El;

one who takes your hand in drunkenness,

1. Ca. 10 lines missing after i:49.

2. Ca. 11 lines missing before ii:1.

- (6) m<sup>c</sup>msk kšb<sup>c</sup>t yn  
 t<sup>h</sup> (7) ggk bym t<sup>i</sup>t  
 r<sup>h</sup>s (8) npšk bym r<sup>t</sup>

who carries you when sated with  
 wine;  
 one who plasters your roof in the  
 day of mud,  
 who washes your clothes in the  
 day of filth."

: 8. Danel rejoices upon receiving  
 the good news

- bdnil (9) pnm tšm<sup>h</sup>  
 w<sup>c</sup>l yšhl pit  
 (10) yprq lšb wyš<sup>h</sup>q  
 (11) p<sup>c</sup>n lhdm y<sup>t</sup>pd  
 yš<sup>u</sup> (12) gh wyš<sup>h</sup>  
 a<sup>t</sup>bn ank (13) wan<sup>h</sup>n  
 wtn<sup>h</sup> birty (14) npš  
 kyld bn ly km(15) a<sup>h</sup>y  
 wšrš km ary<sup>y</sup>  
 (16) nšb skn iliby  
 bqđš (17) ztr <sup>c</sup>my  
 larš mšsu q<sup>t</sup>ry  
 l<sup>c</sup>pr dmr a<sup>t</sup>ry  
 (18) t<sup>h</sup>bq l<sup>h</sup>t nišy  
 grš (19) d <sup>c</sup>šy ln  
 a<sup>h</sup>d ydy bš(20)km  
 m<sup>c</sup>msy kšb<sup>c</sup>t yn

Danel's face lit with joy,  
 and his brow above gleamed<sup>1</sup>;  
 he parted his lips and laughed;  
 he placed his feet on the  
 footstool;  
 he lifted up his voice and cried:  
 "I may sit down and rest,  
 and my soul within me may rest,  
 for a son will be born to me  
 like my brothers,  
 even an offspring like my  
 kinsmen:  
 one who sets up the stela of  
 my paternal god,  
 in the sanctuary, the monument  
 of my ancestors;  
 one who causes my incense to go  
 forth from the earth,  
 who protects my tomb from the  
 dust;  
 one who shuts the jaws of my  
 revilers,  
 who drives away those who do  
 something to me;  
 one who takes my hand in  
 drunkenness,  
 who carries me when sated with  
 wine;

1. Hebrew šāhal (Hiph.) in Psa 104:15.



(21) spu ksm̄y bt b<sup>c</sup>l

wm̄nt(22)y bt il

t̄h̄ ggy bym t̄it̄

(23) rh̄s np̄sy bym rt̄

one who serves my corn in the  
house of Baal,  
my portion in the house of El;  
one who plasters my roof in the  
day of mud,  
who washes my clothes in the day  
of filth."

: 9. Danel feasts the Kathirat

(24) dn̄il bth ym̄gyn

(25) yštql dn̄il lh̄klh

(26) 'rb bbth kt̄rt

bnt (27) hll sm̄nt

apnk dn̄il (28) mt rpi

aphn ġzr mt (29) hr̄m̄my

alp ytb̄h̄ lkt̄(30)rt

yšl̄hm̄ kt̄rt wy(31)ššq

bnt hll sm̄nt

(32) hn̄ ym̄ wtn̄

yšl̄hm̄ (33) kt̄rt wyššq

bnt hll (34) sm̄nt

t̄lt̄ rb<sup>c</sup> ym̄

yšl̄(35)hm̄ kt̄rt wyššq

(36) bnt hll sm̄nt

hm̄š (37) t̄dt̄ ym̄

yšl̄hm̄ kt̄rt (38) wyššq

Danel came to his house,  
Danel reached to his palace.  
The Kathirat entered his house,  
the daughters of the new moon,  
the swallows.  
Thereupon Danel, the man of  
Rapiu,  
forthwith the hero, the man of  
the Harnamite,  
slaughtered an ox for the  
Kathirat.  
He fed the Kathirat and gave  
them to drink,  
the daughters of the new moon,  
the swallows.  
Lo! a day and a second,  
he fed the Kathirat and gave  
them to drink,  
the daughters of the new moon,  
the swallows.  
A third and a fourth day,  
he fed the Kathirat and gave  
them to drink,  
the daughters of the new moon,  
the swallows.  
a fifth and a sixth day,  
he fed the Kathirat and gave  
them to drink,

- bnt hll smnt  
 (39) mk bšb<sup>c</sup> ymm  
 tb<sup>c</sup> bbth (40) ktrt  
 bnt hll smnt  
 (41) yd<sup>c</sup>t<sup>1</sup> n<sup>c</sup>my <sup>c</sup>rš hrm<sup>2</sup>  
 (42) ysmsmt <sup>c</sup>rš hlln
- the daughters of the new moon,  
 the swallows.  
 Then on the seventh day,  
 the Kathirat departed from  
 his house,  
 the daughters of the new moon,  
 the swallows,  
 those acquaint<sup>ed</sup> with the bliss of  
 the bed of conception,  
 the delight of the bed of  
 childbirth.

VI. The helper<sup>3</sup> liquidates the  
 lack of the hero

: 10. Danel's wife bears a son  
 to Danel

- (43) ytb dnll lspr yrhh  
 (44) yrh yrh tn yši<sup>4</sup>  
 (45) tlt rb<sup>c</sup> yrhl lrl 1  
 (46) yrhm ymgy 1  
 (47) hl lrl 1
- Danel sat down to count her  
 months<sup>3</sup>.  
 A month and a second went by,  
 a third and a fourth month [ 1  
 months came [ 1  
 [ 1

.....

(ca.10 lines missing)

17:III] .....  
 (missing)

17:IV] .....  
 (missing).

1. Caquot, TO, p. 426.

2. Dijkstra and de Moor, "Problematical Passages," p. 180.

3. I.e., the months of gestation as first proposed by H.L. Ginsberg,  
 "The North-Canaanite Myth of Anath and Aqhat," BASOR, 97  
 (1945), p.4, n.7.

4. KTU.

MOVE B : The Provision of a Bow to Aghat

VII. (The hero lacks an object) : 11. (Aghat has no bow)

. . . . .

VIII. The helper<sup>1</sup> undertakes to intervene : 12. Kothar promises to provide a bow

17:V] . . . . .  
(ca. 12 lines missing)

(1)[	]	(2)[	]	[	]
abl qšt tmm				"I shall bring an eight-part bow,	
(3) ašrb <sup>c</sup> qš <sup>c</sup> t				I shall multiply arrows four-fold."	

: 13. Danel sits at the city gate dispensing justice

whn šb <sup>c</sup> (4) bymm	And lo! on the seventh day,
apnk dnil mt (5) rpi	thereupon Danel, the man of Rapiu,
apn g̃zr mt hrnmy	forthwith the hero, the man of the Harnamite,
(6) ytšū ytb bap t̃gr	arose and sat at the entrance of the gate,
t̃t̃ (7) adrm dbgrn	before the dignitaries <sup>1</sup> on the threshing floor.
ydn (8) dn almnt	He tried the case of the window,
ytp̃t̃ t̃p̃t̃ ytm	he judged the cause of the orphan.

: 14. Danel spies Kothar approaching with a bow

(9) bnšī <sup>c</sup> nh wyphn	Lifting up his eyes he saw,
balp (10) šd rbt kmn	a thousand acres away, ten thousand spaces,

---

1. Hebrew ʾaddîr.

hlk ktr (11) ky<sup>c</sup>n

wy<sup>c</sup>n tdrq hss

(12) hlk qš<sup>t</sup> ybln

hl yš(13)rb<sup>c</sup>qš<sup>c</sup>t

the coming of Kothar he surely  
espied,

yea espied the approach of  
Khasis.

Lo! he was bringing a bow,

behold! he had multiplied  
arrows four-fold.

: 15. Danel commands his wife to  
prepare a banquet and  
to feast Kothar

apnk dnll (14) mt rpi

aphn ġzr mt (15) hrnmy

gm latth kyšh

(16) šm<sup>c</sup> mtt dnty

<sup>c</sup>db (17) imr bphd

lnpš ktr (18) whss

lbrlt hyn d(19)hrš yd

šlhm ššqy (20) ilm

sad kbd hmt

b<sup>c</sup>l (21) ħkpt il klh

Thereupon Danel, the man of  
Rapiu,

forthwith the hero, the man of  
the Harnamite

aloud to his wife surely cried:

"hear, Lady Danatiya,

prepare a lamb from the young-  
lings

for the appetite of Kothar -  
and - Khasis,

for the desire of Heyan who is  
skillful of hand.

Feed, give drink to the gods;  
serve, honour them,

the lord of Memphis, god of it  
all."<sup>1</sup>

: 16a. Danel's wife prepares a  
banquet

tšm<sup>c</sup> (22) mtt dnty

t<sup>c</sup>db imr (23) bphd

lnpš ktr whss

(24) lbrlt hyn dh<sup>rš</sup> (25) ydm

Lady Danatiya heard.

She prepared a lamb from the  
younglings

for the appetite of Kothar -  
and - Khasis,

for the desire of Heyan who is  
skillful of hand.

1. Or, 'Lord of all vast Memphis.' Cf., the superlative use of  
il at 17:vi:23.

IX. The helper<sup>1</sup> intervenes for the hero

aḥr ymgy ktr (26) whss  
bd dnīl ytnn (27) qšt  
lbrkh y<sup>c</sup>db (28) qš<sup>c</sup>t

: 17. Kothar provides the bow

After Kothar-and-Khasis arrived,  
into the hand of Danel he gave  
the bow,  
upon his knees he released  
the arrows.

: 16b. Danel's wife feasts Kothar

apnk mtt dnty  
(29) tšlhm tššgy ilm  
(30) tsad tkbd hmt  
b<sup>c</sup>l (31) ḥkpt il klh  
tb<sup>c</sup> ktr (32) lahlh  
hyn tb<sup>c</sup> lms(33)knth

Thereupon Lady Danatiya,  
fed, gave drink to the gods;  
served and honoured them,  
the lord of Memphis, god of  
it all.  
Kothar departed to his tent,  
Heyan departed to his dwelling.

X. The helper<sup>2</sup> liquidates the lack of the hero

apnk dnīl mt (34) rpi  
aphn ḡzr mt (35) hrnmy  
qšt yqb[ ]  
(36) rk 'l aqht kyq[ ]  
(37) pr<sup>c</sup> m šdk ybn [ ]  
(38) pr<sup>c</sup> m šdk hn pr<sup>c</sup>m<sup>1</sup>  
(39) šd bhklh [ ]

: 18. Danel gives the bow to Aghat

Thereupon Danel, the man of Rapiu,  
forthwith the hero, the man of  
the Harnamite,  
the bow . . . [ ]  
. . . unto Aghat he surely [ ]  
"The best part of your prey,  
o son, [ ]  
the best part of your prey,  
lo! the best part  
of your prey in his temple [ ]"

.....  
(ca. 11 lines missing)

1. Gibson, CML<sup>2</sup>, p.108.

MOVE C : The Failure of Anat to Gain Possession of the Bow

17:VI]

.....

(ca. 9 lines missing)

: 19. Anat and Aqhat share a banquet together

(1) [	]	[	]
(2) [	lhm]	[	] eat [
(3) [	ay š]	[	]
(4) [	]	[	]
bhrb mlht qš (5) mri		With a salted knife a fatling	
		was carved.	
tšty krpnm yn		They drank flagons of wine,	
bks hrš (6) dm šm		from a cup of gold the blood	
		of grapes.	
[	]n krpn 'l krpn	[	] flagon upon
		flagon	
(7) [	]q/zym wt' l trt	[	] . . . . .
		new wine	
(8) [	]yn 'šy lhbs'	[	] ready made <sup>1</sup> wine
		. . . . .	
(9) [	]htn qn yšbt	[	] . . . . .
(10) [	]m	[	]

XI. The villain lacks an object : 20. Anat covets the bow

bnši 'nh wtpn		Lifting up her eyes she saw,
(11) [	]ml kslh kbrq <sup>2</sup>	[ ] its string <sup>3</sup> like
		lightning
(12) [	]m yg'p <sup>4</sup> thmt brq	[ ] . . . . . the deep,
		lightning

1. Dijkstra and de Moor, "Problematical Passages," pp.177, 184.

2. KTU.3. Cf., ksl qšth at 3:ii:16. Or, 'its shaft'.4. KTU.



- (13) [            ] tšb qšt bnt            [            ] she coveted the  
bow . . . .
- (14) [            ]  
‘nh km bñn yqr            [            ]  
her eyes like a serpent as it  
hisses<sup>1</sup>.
- (15) krpnh [ ] lars            Her flagon [            ] to the earth,  
ksh tšpkm (16) l‘pr            her cup she cast to the ground.

XII. The villain delivers an injunction to the hero

- tšu gh wtšh  
šm‘ m‘ (17) laqht g‘zr  
irš ksp watnk
- (18) hrš wašlhk  
wtñ qštk ‘m (19) btlit<sup>2</sup> ‘nt  
qš‘tk ybmt limm

: 21. Anat offers Aghat silver and gold in exchange for his bow

She lifted up her voice and cried:  
"hear o Aghat, the hero;  
request silver and I will give  
it to you,  
gold and I will bestow it upon  
you;  
but give your bow to the virgin  
Anat,  
your arrows to ybmt limm."<sup>3</sup>

XIII. The hero violates the injunction

- (20) wy‘n aqht g‘zr  
adr tqbm (21) blbnn<sup>4</sup>  
adr gdm brumm
- (22) adr qmnt by‘lm  
mtm (23) b‘qbt tr

: 22. Aghat tells Anat to get Kothar to make her a bow

And Aghat, the hero, answered:  
"the most excellent of ash trees<sup>5</sup>  
from the Lebanon,  
the most excellent of sinews  
from wild oxen,  
the most excellent of horns  
from mountain goats,  
of tendons from the hocks of  
a bull,

1. Arabic qarra, 'to hiss (snake)'.  
2. KTU.

3. Perhaps, sister-in-law or progenitress of peoples.

4. KTU.

5. KTU.

5. De Moor, "The Ash in Ugarit," UF, 3 (1971), pp.349-50.

adr bġl il qnm

the most excellent of canes  
from vast reed beds,<sup>1</sup>

(24) tn lktr whss  
yb<sup>l</sup> qst l<sup>nt</sup>

do you give to Kothar-and-Khasis.

(25) qst lybmt limm

Let him make a bow for Anat,  
arrows for ybmt limm."

: 23. Anat offers Aghat immortality  
in exchange for his bow

wt<sup>n</sup> btl<sup>t</sup> (26) <sup>nt</sup>

irš hym laqht ġzr

(27) irš hym watnk

"request life o Aghat, the hero,  
request life and I will give it  
to you,

blmt (28) wašlhk

immortality and I will bestow  
it upon you.

ašsprk <sup>m</sup> b<sup>l</sup> (29) šnt

I will make you count years like<sup>2</sup>  
Baal,

<sup>m</sup> bn il tspr yrhm

like the son of El<sup>3</sup> you will  
count months.

(30) kb<sup>l</sup> kyhwy

Like Baal when he comes to life -

y<sup>šr</sup> hwy

men feast the living one,

y<sup>š</sup>(31)r wyšqynh

feast and give him to drink,

ybd wyšr <sup>lh</sup> (32) <sup>m</sup>

the minstrel<sup>4</sup> chants and sings  
about him" -

wt<sup>n</sup> nynn

thus she answered him -

ap ank ahwy (33) aqht ġzr

"so too will I give life to  
Aghat the hero."

: 24. Aghat accuses Anat of lying  
since he is mortal

wy<sup>n</sup> aqht ġzr

and Aghat the hero answered:

1. Arabic ghil, 'bed of reeds.'

2. Or, 'with'.

3. Or, 'the sons of El'.

4. <sup>m</sup> is parallel to ġzr t<sup>b</sup> q<sup>l</sup> in 3:i:19-20; cf., Hebrew nā'im in 2 Sam 23:1. See J. de Moor, The Seasonal Pattern in the Ugaritic Myth of Ba'lu, AOAT, 16(1971), p.76.

(34) al tšrgn ybtl̄tm  
dm lḡzr (35) šrgk h̄gm

mt uh̄ryt mh yqh

(36) mh yqh mt atryt

spsg ysk (37) lriš

hr̄s lzr qd̄qdy

(38) wmt kl amt

wan mtm amt

(39) ap m̄tn rgmm argm

qštm (40) [ ] mhrm

ht tšdn tint̄t (41) bh

gm tšhq 'nt

wblb tqny (42) [ ]

t̄b ly laqht ḡzr

t̄b ly wl̄k (43) argm<sup>4</sup>

hm<sup>5</sup> laqryk bntb pšc

(44) [ ] bntb gan

"do not lie o virgin,

truly, to the hero your lies  
are filth.

As for man, what does he receive  
as his ultimate end,

what does a man receive as his  
future end?

Glaze will be poured on my head,  
plaster<sup>1</sup> on top of my crown;

and the death of all men I will  
die,

even I must most certainly die.

Also some further words I would  
say:

the bow is the weapon<sup>2</sup> of warriors,  
will womenfolk now hunt with it?"

: 25. Anat conceives a plan and  
issues a threat against  
Aqhat

Anat laughed aloud,

but in her heart she devised  
a plan<sup>3</sup>.

"Pay heed to me o Aqhat the hero,  
pay heed to me for I have something  
to say to you:

if I should meet you on the path  
of transgression,

[ ] on the path  
of pride,

1. The meaning of hr̄s is uncertain.

2. The context requires some such word before mhrm.

3. Suggested by the context.

4. Gibson, CML<sup>2</sup>, p.109.

5. KTU.

ašqlk tḥt (45) p<sup>c</sup>ny  
 ank n<sup>c</sup>mn <sup>c</sup>mq  
 nšm (46) td<sup>c</sup>š p<sup>c</sup>nm  
 wtr arš

I will fell you beneath my feet.  
 As for me, my strength is true.  
 My feet trample people,  
 and the earth shakes."<sup>1</sup>

: 26. Anat seeks El's consent to  
 her plan by denouncing  
 Aqhat

idk (47) lttm pnm  
<sup>c</sup>m il mbk nhrm

Then she did surely set her face,  
 towards El at the source of the  
 two rivers,

(48) qrb apq thmtm

in the midst of the pools of the  
 two deeps.

tgly dd il

She penetrated the dd<sup>2</sup> of El,

(49) wtbu qrš mlk ab šnm

And entered the qrš<sup>2</sup> of the king,  
 father of years.

(50) lp<sup>c</sup>n il thbr wtql

At the feet of El she did homage  
 and fell down,

tšth(51)wy wtkbdnh

She prostrated herself and did  
 give him honour.

tlšn aqht ḡzr

She slandered Aqhat the hero,

(52) [ 1kdd dnīl mt rpi

[ ] the child of Danel,  
 the man of Rapiu.

wt<sup>c</sup>n (53) btlt <sup>c</sup>nt

And the virgin Anat spoke up,

tšū gh wtšh

she lifted up her voice and cried:

hwt (54) [ 1aqht yd [ ]

"him [ ] Aqhat [ ]

(55) [ 1 n š [ ] [ ]

.....

(ca. 10 lines missing)

1. Stichometry and translation of lines 45-46 follows B. Margalit,  
 "Studia Ugaritica II: Studies in Krt and Aqht," UF, 8 (1976),  
 p. 167.

2. Perhaps 'mountain/massif': Gibson, CML<sup>2</sup>, p. 110 (Akkadian šadu  
 'mountain'; M.-Hebrew qāraš 'become solid, frozen') or  
 'encampment/camp': Dijkstra and de Moor, "Problematical  
 Passages," p. 191 (from parallelism to ahlm at 19:213-14  
 comparing Arabic dhāda 'to protect'; Akkadian karašu 'camp').

: 27. (El withholds his consent)

18: I ]

(1) [	]	[	]
(2) [	]	[	]
(3) [	]	[	]
(4) [	] h/i aṭ[	[	]
(5) [	] b/dh ap[	[	]
(6) [	]	[	]

: 28. Anat seeks El's consent  
to her plan by threatening  
him with bodily harm

wt'n btl't 'nt	And the virgin Anat replied:
(7) bnt btk yilm	"in the building of your house,
	o El,
bnt btk (8) al tšmḥ	in the building of your house
	do not rejoice,
al tšmḥ brm h(9)klk	do not rejoice in the erection
	of your palace.
al aḥdhm bymny <sup>1</sup>	I will surely seize them with
	my right hand,
(10) [ ] bgdlt arkty	[ ] with the
	might of my long arm.
amḥšk (11) lṣr <sup>2</sup> qdqd	I will smite you on top of your
	crown.
ašhlk šbtk dmm	I will make your grey hairs run
	with blood,
(12) šbt dqnk mm'm	the grey hairs of your beard
	with gore
wqra <sup>3</sup> (13) aqht wyplṭk	So call Aqhat and let him save
	you,
bn dnil (14) wy'drk	the son of Danel, and let him
	rescue you
byd btl't 'nt	from the hand of the virgin Aqat."

1. Gibson, CML<sup>2</sup>, p. 110.

2. Dijkstra and de Moor, "Problematical Passages," p. 193.

3. Gibson, CML<sup>2</sup>, p. 110.

: 29. El grants his consent and  
tells Anat to carry out  
her plan

(15) wy<sup>c</sup>n lṭpn il dpid

And Latipan, the merciful god  
answered:

(16) yd<sup>c</sup>tk bt kanšt

"I know you, o daughter, that  
you are like men,

win bilht (17) qlšk

and that there is not among  
goddesses scorn like yours.

tb<sup>c</sup> bt hnp lbk

Depart daughter, haughty is  
your heart.

ti(18)hd diṭ bkbdk

Take what is in your mind,

tšt bqr̄b (19) irtk

What you have set in the midst  
of your breast.

dṭ ydṭ m<sup>c</sup>qbk

He who obstructs you will be  
utterly struck down."

XIV. The villain seeks to deceive : 30. Anat feigns friendliness  
the hero and attempts to lure  
Aqhat to Qart-Abilim

tb<sup>c</sup> (20) btlt <sup>c</sup>nt

The virgin Anat departed.

idk ltt̄n pm̄

Then she did surely set her face

(21) <sup>c</sup>m aqht ḡzr

towards Aqhat the hero,

balp šd (22) rbt km̄

a thousand acres away, ten  
thousand spaces.

wšḥq btlt <sup>c</sup>nt

And the virgin Anat laughed,

(23) tšū gh wtšḥ

she lifted up her voice and cried:

šm<sup>c</sup> m<sup>c</sup> la(24)qht ḡzr

"hear o Aqhat the hero,

at aḥ wan aḥtk

you are my brother and I am  
your sister.

(25) [ ]šb<sup>c</sup> tirk ṣ/1 [ ] [ ] your seven . . . . [ ]

(26) [ ]aby ndt ank [ ] [ ] my father I indeed  
fled [ ]

(27) [ ]l mlk tlk bšd [ ] [ ] king. Go you on the  
hunt? [ ]

(28) [ ]mt išryt [ ] [ ] man of Ishriyyat [ ]



- (29) [ ] r almdk s/l [ ] [ ] I will teach you [ ]
- (30) [ ] qrt ablm ablm [ ] Qart-Abilim, Abilim
- (31) qrt zbl yrh dngdl [ ] city of prince Yarikh, whose tower [ ]
- (32) [ ] mn 'rhm [ ] [ ] their city [ ]
- (33) [ ] it [ ] [ ]
- (34) [ ] 'p [ ] [ ]

.....

(ca. 20 lines missing)

- XV. (The hero is deceived by the villain) : 31. (Aqhat accompanies Anat to Qart-Abilim)

.....

18:II]

.....

(missing)

18:III]

.....

(missing)

18:IV]

.....

(ca. 20 lines missing)

- (1) [ ] ps [ ] [ ]
- (2) [ ] ytbr [ ] [ ] may he break [ ]
- (3) [ ] utm drqm [ ] [ ] ..... [ ]
- (4) btl't 'nt lkl [ ] the virgin Anat ... [ ]

XVI. The villain and helper plot : 32. Anat plots with Yatpan to  
villainy against the hero slay Aghat

- (5) ttb' btl't 'nt                      The virgin Anat departed.  
 idk l'tn pnm                      Then she did surely set her face,
- (6) 'm ytpn mhr š't                      towards Yatpan, warrior of the  
    lady.  
    She lifted up her voice and cried:  
    "Aghat is dwelling, o Yatp,  
    he is dwelling in Qart-Abilim,  
    Albilim city of prince Yarikh.  
    How may not the moon be renewed,  
    with [                      ] on its right  
    horn,  
    with gentleness [                      ] its  
    crown?"
- (9) ik al yħd't yrh                      And Yatpan, warrior of the lady  
    replied:  
    "hear o virgin Anat,  
    do you smite him for his bow,  
    for his arrows do you not let  
    him live."
- (12) šm' lbtlt 'nt                      The gracious one, the hero, had  
    set a meal  
    and [                      ] was left behind<sup>2</sup>  
    in the ddm,  
    and he became tired<sup>3</sup> [                      ]
- (14) n'mn ġzr š't trm                      And the virgin Anat spoke up:  
    "Pay heed o Yatp for I have  
    something to say to you."
- (16) wt'n btl't 'nt                      And the virgin Anat spoke up:  
    "Pay heed o Yatp for I have  
    something to say to you."

1. Gibson, CML<sup>2</sup>, p. 112.

2. Gt or Dt perfect from the root š'r. See J. Hoftijzer,  
 "A Note on G 1083<sup>3</sup>: 'išt'ir and Related Matters," UF, 3  
 (1971), pp. 363-64.

3. Arabic 'arasa, 'to be weak, tired.'

aštk km nšr bhšy	I will place you like an eagle on my wristlet <sup>1</sup> ,
(18) km diy bt <sup>c</sup> rt	like a vulture on my glove <sup>2</sup> .
aqht km ytb (19) llhm	As Aqhat sits down to eat,
wbn dnll ltrm	the son of Danel to dine,
‘lh (20) nšrm trhpn	above him eagles will hover,
ybsr hbl d(21)iy	a flock of vultures will look on <sup>3</sup> .
bn nšrm arhp ank	Among the eagles I myself will hover;
‘l (22) aqht ‘dbk	over Aqhat I will release you.
hlmn tnm qdq	Strike him twice upon the head,
(23) tltid ‘l udn	three times above the ear.
špk km šiy (24) dm	Shed like a slayer <sup>4</sup> blood,
km šht lbrkh	like a slaughterer on his knees <sup>5</sup> .
tši km (25) rh npšh	Let his life go forth like wind,
km itl brlth	like spittle <sup>6</sup> his life force,
km (26) qtr baph <sup>7</sup> mhrh	like smoke from his nose his vigour. <sup>8</sup>
ank (27) lahwy	I will not let him live."

1. The parallelism to t<sup>c</sup>rt, 'glove', in the context of falconry (see W.G.E. Watson, "The Falcon Episode in the Aqhat Tale," *JNSL*, 5 (1977), pp.69-75) suggests such a meaning for hbš. Cf., Hebrew hābaš, 'bind on,' or perhaps related to the Canaanite gloss ha-ab-ši to the ideogram ZAG, 'arm, hand,' in an Amarna letter (147:12); thus, "on my arm/hand" or "on my armlet/wristlet."

2. In 19:iv:207 t<sup>c</sup>rt means 'scabbard.' In this context it must mean 'glove'.

3. Or, 'soar', from the parallelism with ~~trhpn~~ trhpn.

4. From parallelism to šht.

5. Or, '(strike him) on to his knees.'

6. A loan word from Hittite iššalli 'saliva, spittle': de Moor, "Frustula Ugaritica," *JNES*, 24(1965), pp. 363-64.

7. Omitting bap as dittography. Or, km qtr baph/bap mhrh (see the following note).

8. Dijkstra and de Moor, "Problematical Passages," p.196. Or perhaps (retaining bap) 'from his nose/and from the nose of his warriors' i.e., attendants of Aqhat two of whom escape (despite 18:iv:38) and relate the news of Aqhat's death to Danel.

XVII. The villain and helper commit : 33. Anat and Yatpan slay  
villainy against the hero Aqhat

- |   |  |
|---|--|
| <p>tqh ytpn mhr št</p> <p>(28) tštn knšr bħbšh</p> <p>km diy (29) bt<sup>c</sup>rth</p> <p>aqht km ytb llhm</p> <p>(30) bn dnıl ltrm</p> <p>‘lh nšrm (31) trħpn</p> <p>ybsr ħbl diym</p> <p>bn (32) nšrm trħp ‘nt</p> <p>‘l aqht (33) t<sup>c</sup>dbnh</p> <p>hlmn tnm qdqđ</p> <p>(34) tltid ‘l udn</p> <p>špk km (35) šiy dmh</p> <p>km šht lbrkh</p> <p>(36) ysāt km rħ npšh</p> <p>km itl (37) brlth</p> <p>km qtr baph mhrh<sup>1</sup></p> | <p>She took Yatpan, warrior of the lady,</p> <p>She placed him like an eagle on her wristlet,</p> <p>like a vulture on her glove.</p> <p>As Aqhat sat down to eat,</p> <p>the son of Danel to dine,</p> <p>above him eagles hovered,</p> <p>a flock of vultures looked on.</p> <p>Among the eagles Anat hovered;</p> <p>over Aqhat she released him.</p> <p>He struck him twice upon the head,</p> <p>three times above the ear.</p> <p>He shed like a slayer blood,</p> <p>like a slaughterer on his knees.</p> <p>His life went forth like wind,</p> <p>like spittle his life force,</p> <p>like smoke from his nose his vigour.</p> |
|---|--|

: 34. Anat weeps and comments:  
she would have created life  
for Aqhat, but smote him  
for his bow.

- |  |  |
|--|--|
| <p>(38) ‘nt bsmt mhrh [ 1</p> <p>(39) aqht wtbk yl/d/u [ ħym<sup>2</sup></p> <p>(40) abn ank w<sup>c</sup>l qštk imħsk<sup>3</sup></p> | <p>Anat at the destruction of his vigour [ . ]</p> <p>Aqhat, and she wept [ "life ]</p> <p>I would have created. But for your bow I smote you,</p> |
|--|--|

1. Restored after 18:iv:26.

2. Cf., Gibson, CML<sup>2</sup>, p.113 (translation).

3. Gibson, CML<sup>2</sup>, p. 113.

- (41) qš<sup>c</sup>tk at lhwt [ ] for your arrows you do not live."  
[ ]  
(42) whlq and he perished.

XVIII. The helper fails to  
liquidate the lack  
of the villain

: 35. Yatpan loses the bow

- pm  
19:I]  
(1) laqht Flying  
(2) tkrb [ ]lqrb mym Pertaining to Aqhat.  
(3) tq[ ]lb t̄t̄br . . . . . [ ]to the midst of  
(4) qšt [ ]r ȳt̄br the waters  
(5) t̄m [ ] it fell [ ]the bow  
was broken [ ]the  
eight [ ]  
were broken [ ]

: 36. Anat - (?) and comments:  
she smote him for his bow;  
the bow has not been given  
to her; through his death  
there will be infertility  
in the land.

- btlt c<sup>nt</sup> the virgin Anat  
(6) t̄t̄b [ ] ša . . . . .  
(7) tlm km [ ] ydh kšr . . . . .  
(8) kn<sup>+</sup> ušb<sup>c</sup>th ḥrṣ abn . . . . .  
(9) ph tiḥd šnth wakl bqmm . . . . .  
(10) tšt ḥrṣ klb ilnm . . . . .  
(11) w̄n gpr̄m mn gpr̄h šr . . . . .  
(12) aqht y<sup>c</sup>n kmr kmr . . . . .  
(13) kap<sup>c</sup> il bgdrt klb l . . . . .  
(14) ḥth imḥṣh kd . . . . . 1

1. A connected translation of lines 6-14 is extremely difficult. For the most recent attempts see Dijkstra and de Moor, "Problematical Passages" pp.197-99; Margalit, "Studia Ugaritica II: Studies in Krt and Aqht," pp.169-72.

‘l qšth (15) imḥsh	"On account of his bow I smote him,
‘l qšth hwt (16) laḥw	on account of his arrows I did not let him live.
ap qšt lttṇ (17) ly	But even the bow has not been given to me
wbmt [ lḥ mšš [ ltl l	and through his death [ ]
(18) pr‘ qz ybl	the first of the summer fruit will wither <sup>1</sup> ,
šblt (19) bḡlph	the ear in its husk."

MOVE D : The Failure of Danel to Restore Fertility to the Land

	: 37. <u>Danel sits at the gate dispensing justice</u>
apnk dñil (20) mt rpi	Thereupon Danel, the man of Rapiu,
aphn ḡzr (21) mt hrnmy	forthwith the hero, the man of the Harnamite,
ytsu (22) ytb bap tḡr	arose and sat at the entrance of the gate,
tḥt (23) adrm dbgrn	before the dignitaries on the threshing floor.
ydn (24) dn almnt	He tried the case of the widow,
ytpṭ (25) tṭṭ ytm	he judged the cause of the orphan.
	: 38. <u>Danel espies the approach of Pughat</u>
bnši ‘nh (26) wyphn	Lifting up his eyes he saw,
balp (27) šd rbt kmn	a thousand acres away, ten thousand spaces,
(28) hlk pḡt ky‘n	the coming of Pughat he surely espied.

1. Hebrew nābēl, 'languish, wither.'



XIX. Lack of a condition

bnši (29) 'nh wtphn

[ 1(30) bgm yhrb

[ 1(31) ygly

yḥsp ib [ ]

(32) 'l bt abh nšrm trḥpn

(33) ybšr ḥbl diym

(34) tbky pḡt bm lb

(35) tdm' bm kbd

(36) tmz' kst dnīl mt (37) rpi

all ḡzr mt hrnmy

: 39. Puḡhat espies the  
withered crops

Lifting up her eyes she saw,

[ ] on the threshing floor  
had dried up,

[ ] had drooped,

the buds [ ] had  
wilted<sup>1</sup>.Over the house of her father  
eagles hovered,

a flock of vultures looked on,

Puḡhat wept in her heart,

shed tears in her inward part.

She rent the cloak of Danel,  
the man of Rapiu,the garment of the hero, the  
man of the Harnamite.XX. The hero seeks the  
intervention of the helper: 40. Danel prays for rain to  
fall

(38) apnk dnīl mt (39) rpi yšly

Thereupon Danel, the man of  
Rapiu, prayed:<sup>2</sup>1. Arabic ḥasafa, 'to sink down.'2. Aistleitner, WUS, 2317. The meaning 'cursed' proposed by Ginsberg ("A Ugaritic Parallel to 2 Sam 1 21," JBL, 57 (1938), p. 211, gains support from the equation of Ugaritic šly with Akkadian arāru 'to curse' in the multilingual word lists published in Ugaritica V (texts 130:111:16 and 137:11:46, pp. 235, 245); cf., Dahood, "Hebrew-Ugaritic Lexicography VIII," Biblica, 51 (1970), pp. 401-02. It is, however, less probable in view of the narrative context of this passage - unless it simply reflects a conventional response to the situation. With a view to doing justice to both the equation and the narrative context de Moor proposes the meaning 'adjured': "A Note on (CTA 19 (1 AQHT): 1.39-42," UF, 6 (1974), pp. 495-96. See further below, p. 196ff.

- 'rpt b(40)hm un yr "may the clouds<sup>1</sup> rain a downpour<sup>2</sup>  
 on the heat,  
 'rpt (41) tmtr b~~qz~~ may the clouds rain on the summer  
 fruit,  
 tl ytl1 (42) lgnbm may the dew distill for the  
 grapes.  
 šb'snt (43) ysrk b'l For seven years shall Baal fail<sup>3</sup>  
 tmn rkb (44) 'rpt for eight, the rider on the  
 clouds;  
 bl tl bl rbb without dew, without showers,  
 (45) bl šr' thmtm without the surging of the  
 two deeps,  
 bl (46) tbn ql b'l without the delight of the  
 voice of Baal  
 ktmz' (47) kst dn1l mt rpi for rent is the cloak of Danel,  
 the man of Rapiu  
 (48) all g'zr mt hrnmy the garment of the hero, the man  
 of the Harnamite?"
- XXI. [The helper does not  
intervene for the hero] : 41. [The rain does not fall]<sup>4</sup>
- : 42. Danel commands Pughat to  
saddle his donkey
- (49) gm lbth dn1l kyšh Aloud to his daughter Danel surely  
 cried:  
 19:II]
- (50) šm' pgt tkmt my "hear Pughat, who shoulders water,  
 (51) ḥspt lš'r tl who scoops up<sup>5</sup> the dew for the  
 barley,

1. Or, 'prayed that the clouds etc.,' with the speech commencing in line 42b.  
 2. With Dietrich and Loretz, "Zur ugaritischen Lexikographie (VI): Das Verb slj 'bitten, beten' und das Nomen šlt 'Bitte, Gebet,'" UF, 5(1973), p.274 (un: Hebrew 'ōn 'vigour, strength'; yr: Hebrew yōreh 'early rain' - a strong, vigorous rainfall).  
 3. Or, 'For seven years Baal failed etc.,' or, if it is a curse, 'For seven years let Baal fail etc.'  
 4. See below, p.201f.  
 5. Hebrew ḥašap in Isa 30:14, Hag 2:16 (although the correspondence of Ug.s and Heb. š is irregular).

- yd<sup>c</sup>t (52) hlk kbbkm      who knows the course of the  
stars,  
mdl <sup>c</sup>r      saddle an ass,  
(53) šmd phl      harness a donkey,  
št gpy dt ksp      place on my reins<sup>1</sup> of silver,  
(54) dt yrq nqbny      my straps<sup>1</sup> of gold."
- 
- tšm<sup>c</sup> (55) pgt tkmt my      : 43. Pughat saddles his donkey  
hspt lš<sup>c</sup>r tl      Heard did Pughat, who shoulders  
water,  
(56) yd<sup>c</sup>t hlk kbbkm      who scoops up the dew for the  
barley,  
(57) bkm tmdl n <sup>c</sup>r      who knows the course of the  
stars.  
(58) bkm tšmd phl      Thereat she saddled an ass,  
bkm (59) tšu abh      thereat she harnessed a donkey,  
tštnn lbmt <sup>c</sup>r      thereat she raised her father,  
she set him on the back of the  
ass,  
(60) lysmsm bmt phl      on the easiest part of the back  
of the donkey.
- XXII. The hero undertakes  
a task      : 44. Danel performs a fertility  
rite with a shoot
- (61) ydn dnll ysb palth      Danel approached,<sup>2</sup> he went round  
his parched land<sup>2</sup>.  
(62) bšql yph bpalt      A shoot he saw in the parched  
land,  
bšql (63) yph byglm      a shoot he saw among the thickets.  
bšql yhbq (64) wynšq      He embraced and kissed the shoot:  
aḥl an bšql (65) ynp<sup>c</sup> bpalt      "ah! would that the shoot may  
sprout up from the parched land,  
bšql yp<sup>c</sup> byglm      that the shoot may sprout up  
from the thickets.

1. See de Moor and van der Lugt, "The Spectre of Pan-Ugaritism,"  
BiOr, 31(1974), p. 25.  
2. From parallelism with aklt.

- (66) ur tispk yd aqht (67) ġzr      Herb, may the hand of Aqhat  
the hero gather you,  
tštk bqr̄bm asm      put you within the granary."
- XXIII. [The hero does not  
accomplish the task]
- (68) ydnh ysb aklth      He approached it, he went round  
his dried land,  
yph (69) šblt baklt      He saw an ear of corn in the  
dried land,  
šblt yph (70) bħmdrt      an ear of corn he saw among the  
parched grain.  
šblt yħbq (71) wynšq      He embraced and kissed the ear  
of corn:  
aħl an šblt (72) tp<sup>c</sup> baklt      "ah! would that the ear of corn  
may sprout up from the dried  
land,  
šblt tp<sup>c</sup> bħmdrt      that the ear of corn may sprout  
up from the parched grain.
- (70) ur tispk yd aqht ġzr      Herb, may the hand of Aqhat the  
hero gather you,  
(74) tštk bm qrbm asm      put you within the granary."
- XXIV. [The hero fails to  
liquidate the lack]
- : 45. [The shoot does not sprout  
up from the ground]
- : 46. Danel performs a fertility  
rite with an ear of corn
- : 47. [The ear of corn does not  
sprout up from the ground]
- : 48. [Danel fails to restore  
fertility]

MOVE E : The Burial of Aqhat: 49. Danel espies the approach  
of two youths

- (75) bph rgm lyša  
bšpth hwth  
(76) bnši 'nh wtphn  
hn<sup>2</sup> ḡlmm<sup>3</sup> (77) hlk  
ḡlmm bddy yša<sup>4</sup> ]  
(78) yša wlyša  
hlm tnm (79) qdqd  
tltid 'l udn  
(80) [ ]asr pdm rišhm  
(81) 'l pd asr [ ]ll [ ]  
(82) mhlpt wlytk dm't km  
(83) rb't tqlm ttp [ ]
- Scarcely had the word gone forth from his mouth,  
the speech from his lips,  
when lifting up his eyes he saw;<sup>1</sup>  
lo! two youths were coming,  
two youths singing mournfully<sup>5</sup>  
came forth,  
they kept on coming forth.<sup>6</sup>  
They struck each other twice  
on the crown,  
three times above the ear.  
[ ] bind the locks of their  
head  
upon the locks they did bind [ ]  
tresses. And they shed tears  
like  
quarter shekels [ ]

: 50. The youths communicate bad  
news to Danel

- bm (84) yd špn hm tliym  
byd špn hm (85) nšhy  
šrr ml [ay  
(86) nbšrkam dnll [ ]h [ ]  
(87) riš r [ ]h [ ]y [ ]
- "If victory was in the hands of  
Saphon,  
if my triumph was in the hands  
of Saphon,  
. . . . [ ]  
we would announce good news  
to you Danel [ ]  
head [ ]

1. With Dijkstra and de Moor, "Problematical Passages," pp.205-06.  
2. For CTA 'in,' as proposed by Caquot, TO, p.447, n.a.  
3. Restored on the basis of the probable parallelism between hlk  
and yša with the same subject.  
4. Gibson, CML<sup>2</sup>, p.116.  
5. An adverb from bdd 'to sing'  
6. Literally 'they came forth and indeed they came forth.'

- btl<sup>1</sup> 'nt ššat  
 (88) krh npšny<sup>1</sup>  
 kiṭl brltny<sup>1</sup>  
 kqṭr bapny<sup>1</sup>  
 (89) tmḡyn tša ghm wtšhn  
 (90) šm<sup>c</sup> ldnil mt rpi  
 (91) mt aqht ḡzr  
 ššat (92) btl<sup>c</sup> 'nt  
 krh npšh  
 (93) kiṭl brlth
- The virgin Anat has caused to  
 go forth  
 like wind the life of us both,  
 like spittle the life force of  
 us both,  
 like smoke from the nose of us  
 both."  
 They arrived and lifted up their  
 voice and cried:  
 "hear o Danel, the man of Rapiu;  
 Aqhat the hero is dead.  
 The virgin Anat has caused to go  
 forth,  
 like wind his life  
 like spittle his life force."

: 51. Danel is distressed upon  
receiving the bad news

- bh p<sup>c</sup>nm (94) tṭṭ  
 'ln pnh td<sup>c</sup>  
 b<sup>c</sup>dn (95) ksl yṭbr  
 yḡṣ pnt kslh  
 (96) anš dt zrh  
 yšu gh (97) wyṣh  
 [ ]  
 (98) mḡṣ  
 (99) š[ ]
- At this his feet did leap<sup>2</sup>  
 above his face sweated;  
 behind he broke his back;  
 he shook<sup>3</sup> the joints of his back,  
 the muscles of his trunk.  
 He lifted up his voice and cried:  
 "[  
 smitten<sup>4</sup> [  
 [  
 ]

. . . . .  
 (ca. 5 lines missing)

- 
1. Gibson, CML<sup>2</sup>, p.116.  
 2. Arabic naṭṭa 'to leap'.  
 3. Arabic naḡada, 'to shake, convulse'.  
 4. Or, 'the smiter.'



(105) bnši 'nh wyphn  
yhd (106) b' rpt nšrm

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yšu (107) gh wyšh  
knp nšrm (108) b' l yṭbr

b' l yṭbr diy hmt

(109) tqln tḥt p'ny  
ibq' kbdthm w(110) aḥd

hm it šmt

hm it (111) 'zm

abky waqbrnh

(112) ašt bḥrt ilm arš

(113) bph rgm lyša

bšpth hwth

(114) knp nšrm b' l yṭbr

(115) b' l ṭbr diy hmt  
tqln (116) tḥt p'nh  
ybq' kbdthm wyhd

(117) in šmt

in 'zm

yšu gh (118) wyšh

knp nšrm b' l ybn

(119) b' l ybn diy hmt  
nšrm (120) tpr wdu

: 52. Danel and the 'Eagles'

Lifting up his eyes he saw,  
he beheld eagles in the clouds.

He lifted up his voice and cried:

"The wings of the eagles may  
Baal break,

may Baal break the pinions of them;  
may they fall under my feet.

I will cleave upon their gizzards  
and see;

if there is fat,

if there is bone,

I will weep and bury him,

I will place him in the grave of  
the earth gods."

Scarcely had the word gone forth  
from his mouth,

the speech from his lips,

when the wings of the eagles  
Baal broke,

Baal broke the pinions of them;  
they fell under his feet.

He cleaved open their gizzards  
and saw;

there was no fat,

there was no bone.

He lifted up his voice and cried:

"The wings of the eagles may  
Baal remake,

may Baal remake the pinions of them.  
O eagles, take off and fly away."

: 53. Danel and Hircab

Lifting up his eyes he saw,

bnši 'nh wyphn

- (121) yḥd hrgb ab nšrm he beheld Hircab the father of the eagles.
- (122) yšū gh wyṣḥ He lifted up his voice and cried:  
knp hrgb (123) b'1 yṭbr "the wings of Hircab may Baal break,  
b'1 yṭbr diy hwt may Baal break the pinions of him;  
(124) wyql ṭḥt p'ny may he fall under my feet.  
ibq' kbdh (125) waḥd I will cleave open his gizzards and see;  
hm iṭ šmt if there is fat,  
hm iṭ 'zm if there is bone,  
(126) abky waqbrnh I will weep and bury him,  
ašt bḥrt (127) ilm arš I will place him in the grave of the earth gods."  
bph rgm lyša Scarcely had the word gone forth from his mouth,  
bšp(128)th hwth the speech from his lips,  
knp hrgb b'1 ṭbr when the wings of Hircab Baal broke,  
(129) b'1 ṭbr diy hwt Baal broke the pinions of him;  
wyql (130) ṭḥt p'nh he fell under his feet,  
ybq' kbdh wyḥd He cleaved open his gizzards and saw;  
(131) in šmt there was no fat,  
in 'zm there was no bone.  
yšū gh (132) wyṣḥ He lifted up his voice and cried:  
knp hrgb b'1 ybn "the wings of Hircab may Baal remake,  
(133) b'1 ybn diy hwt may Baal remake the pinions of him.  
hrgb (134) tpr wdu O Hircab, take off and fly away."

XXVI. The hero seeks the aid of the helper

bnsi 'nh (135) wyphn

: 54. Danel requests Baal to fell Sumul

Lifting up his eyes he saw,

- yhd šml um nšrm  
 (136) yšu gh wyšh  
 knp šml (137) b'1 yṭbr  
 b'1 yṭbr diy (138) hyt  
 tq1 tḥt p'ny
- he beheld Sumul the mother of  
 the eagles.  
 He lifted up his voice and cried:  
 "the wings of Sumul may Baal  
 break,  
 may Baal break the pinions of  
 her;  
 may she fall under my feet."
- 
- ibq' (139) kbdh waḥd
- : 55. Danel declares his intention  
 to seek the remains of Aghat  
 in the gizzards of Sumul
- 
- hm iṭ šmt  
 iṭ (140) 'zm
- : 56. If he finds the remains of  
 Aghat in the gizzards of  
 Sumul
- "if there is fat,  
 if there is bone,"
- XXV. Lack of a condition
- abky waqbrnh  
 aštn (141) bḥrt ilm arš
- : 57. Danel desires to bury Aghat
- "I will weep and bury him,  
 I will place him in the grave of  
 the earth gods."
- XXVII. The helper aids the hero
- bph rgm lyša  
 (142) bšpth hwth  
 knp šml b'1 yṭbr  
 (143) b'1 ṭbr diy hyt  
 tq1 tḥt (144) p'nh
- : 58. Baal fells Sumul
- Scarcely had the word gone forth  
 from his mouth,  
 the speech from his lips,  
 when the wings of Sumul Baal  
 broke,  
 Baal broke the pinions of her;  
 she fell under his feet.

XXVIII. The hero undertakes  
a taskyby<sup>c</sup> kbdh wyhdXXIX. The hero accomplishes  
the task(145) it<sup>v</sup> smtit<sup>c</sup> zmXXX. The hero liquidates  
the lack

wyqh bhm (146) aqht

yb llqz

ybky wyqbr

(147) yqbrnn bmdgt bknkn

: 59. Danel seeks the remains of  
Aghat in the gizzards of  
SumulHe cleaved open her gizzards and  
saw;: 60. Danel finds the remains of  
Aghat in the gizzards of  
Sumul

there was fat

there was bone.

: 61. Danel buries Aghat

And he took therefrom Aghat.

. . . . .

He wept and buried him

He buried him in a dark place . .

: 62. Danel invokes a curse upon  
the disturbers of Aghat's  
grave

(148) wysu gh wysu

knp nšrm (149) b<sup>c</sup>l yṭbrb<sup>c</sup>l yṭbr diy (150) hmthm t<sup>c</sup>pn <sup>c</sup>l qbr bny

(151) tšhtnm bšnth

He lifted up his voice and cried:

"the wings of the eagles may  
Baal break,may Baal break the pinions of them  
if they fly over the grave of my  
son,

wake him up from his sleep."

: 63. Danel curses Qor-Mayim

The king cursed Qor-Mayim.

"woe to you Qor-Mayim,

who bear the responsibility of the  
smiting of Aghat the hero<sup>1</sup>.

qr mym (152) mlk ysm

ylkm qr mym

d<sup>c</sup>lk (153) mḥs aqht ḡzr

1. Or, 'alongside which Aghat the hero was smitten.'

and gr bt il

Seek continually refuge in the  
house of a god,

(154) 'nt brḥ p'lmh

a fugitive now and for ever,

'nt pdr dr

now and for all generations."

(155) 'db uḥry mṭ ydh

He put down the tip of his  
walking stick<sup>1</sup>.

: 64. Danel curses Murarat-  
Tughullal-Bnar

(156) ymḡ lmr̄rt tḡll bnr

He reached to Murarat-Tughullal-  
Bnar.

(157) yṣu gh wyṣḥ

He lifted up his voice and cried:

ylk mrr̄t (158) tḡll bnr

"woe to you Murarat-Tughullal-  
Bnar,

d'lk mḥṣ aqht (159) ḡzr

who bear the responsibility of  
the smiting of Aqhat the hero.

šršk barṣ al (160) yp'

May your root not sprout up from  
the earth,

riš ḡly bd ns'k

may your head droop at the hand  
of him that plucks you.

(161) 'nt brḥ p'lmh

Be a fugitive now and for ever,

(162) 'nt pdr dr

now and for all generations."

'db uḥry mṭ ydh

He put down the tip of his walking  
stick.

: 65. Danel curses Qart-Abilim

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(163) ymḡ lqrt ablm

He reached to Qart-Abilim,

ablm (164) qrt zbl yrḥ

Abilim city of prince yarikh.

yṣu gh (165) wyṣḥ

He lifted up his voice and cried:

ylk qrt ablm

"woe to you Qart-Abilim,

(166) d'lk mḥṣ aqht ḡzr

who bear the responsibility of  
the smiting of Aqhat the hero.

(167) 'wrt yṣtk b'1

May Baal strike you with  
blindness,

1. So Dijkstra and de Moor, "Problematical Passages," p.209. Or,  
'let every last one make ready a staff for his hand': Gibson,  
CML<sup>2</sup>, p. 119.

lht (168) w<sup>c</sup>lmh  
 l<sup>c</sup>nt pdr dr  
 (169) 'db uhyr m<sup>t</sup> ydh

now and for ever,  
 now and for all generations."  
 He put down the tip of his  
 walking stick.

: 66. Danel institutes mourning  
 rites for Aqhat

(170) dnil bth ym<sup>g</sup>yn  
 yšt(171)ql dnil lhklh  
 'rb bbth b(172)kyt  
 bhklh mšspd<sup>t</sup>  
 bh<sup>z</sup>rh (173) p<sup>z</sup>gm ġr  
 ybk laqht (174) ġzr  
 ydm<sup>c</sup> lkdd dnil (175) mt rpi

Danel came to his house,  
 Danel reached to his palace.  
 Weeping women entered his house,  
 wailing women, his palace,  
 men who gash their skin, his  
 court.

They wept for Aqhat the hero,  
 shed tears for the child of  
 Danel, the man of Rapiu.

lymm lyrhm  
 (176) lyrhm lšnt  
 'd (177) šb<sup>c</sup>t šnt  
 ybk laq(178)ht ġzr  
 ydm<sup>c</sup> lkdd (179) dnil mt rpi

From days to months,  
 from months to years,  
 for seven years

they wept for Aqhat the hero,  
 shed tears for the child of  
 Danel, the man of Rapiu.

mk bšb<sup>c</sup> (180) šnt  
 wy<sup>c</sup>n dnil mt rpi  
 (181) ytb ġzr mt hrmmy

Then on the seventh year,  
 Danel, the man of Rapiu, spoke up,  
 the hero, the man of the Harnamite,  
 responded,

yšu (182) gh wyšh  
 tb<sup>c</sup> bbt<sup>y</sup> (183) bk<sup>y</sup>t

he lifted up his voice and cried:  
 "depart from my house o weeping  
 women,

bhkly mšspd<sup>t</sup>  
 (184) bh<sup>z</sup>ry p<sup>z</sup>gm ġr

from my palace, o wailing women,  
 from my court, o men that gash  
 the skin."



MOVE F : The Exaction of Blood Vengeance For Aghat

: 67 Danel offers sacrifices  
to the gods

wyqry (185) dbh ilm	And he presented a sacrifice to the gods
yš'ly dg'th (186) bšmym	he made his incense ascend among the heavenly ones,
dg't hrnmy dk(187)bkbm	the incense of the Harnamite among the lords of the stars.
'l/d [ ] [ ]	
(188) [ llh yd 'd [ ] s/y [ ] ms [ ] cym-	
(189) ltm mrqdm dšn [ ]	bals, castanets of ivory <sup>1</sup> [ ]

XXXI. Lack of a condition

: 68a. Pughat desires to avenge  
Aghat

: 68b. Pughat requests the gods  
to bless her

(190) wt'n pgt tkmt mym	And Pughat, who shoulders water, spoke up:
(191) qrym ab dbh lilm	"my father is presenting a sacrifice to the gods,
(192) š'ly dg'th bšmym	he is making his incense ascend among the heavenly ones,
(193) dg't hrnmy dkbkbm	the incense of the Harnamite among the lords of the stars;
(194) ltbrkn alk brkt	may they indeed bless me and I will go blessed,
(195) tmrn alk nmrrt	may they indeed strengthen me and I will go strengthened.
(196) imhs mhs ahy	I will smite the smiter of my brother,
akl m(197)kly 'l umty	I will destroy the destroyer of the child of my kin."

1. For dancing - if it is a musical instrument in parallelism  
with cymbals. Alternatively, 'anointed dancers.'

: 69. Danel assures Pughat of  
the blessing of the gods

- wy<sup>c</sup>n dn(198)il mt rpi      And Danel, the man of Rapiu,  
spoke up:  
npš th pēt (199) tkmt mym      "in spirit let Pughat be revived,  
who shoulders water,  
hspt lš<sup>c</sup>r (200) t<sub>l</sub>      who scoops up the dew for the  
barley,  
yd<sup>c</sup>t hlk kkbkm      who knows the course of the stars.  
(201) a<sub>l</sub> l<sub>h</sub> hy m<sub>h</sub>      [      ]let her prosper!  
tm<sub>h</sub>s m<sub>h</sub>s a<sub>h</sub>k      Do you smite the smiter of your  
brother,  
(202) tkl mkly <sup>c</sup>l umtk      do you destroy the destroyer  
of the child of your kin."

XXXII. The hero seeks to  
deceive the villain

: 70. Pughat disguises herself  
as a serving maid

- [ ](203) d ttql bym      [      ] . . . . . in the sea.  
trthš (204) wtadm      She washed and rouged herself,  
tidm bg<sub>l</sub>p ym [ ]      a rouging from the shells of the  
sea,  
(205) dalp šd zuh bym      whose source is a thousand acres  
in the sea.  
t<sub>h</sub>t<sup>1</sup> (206) tlbš npš g<sub>z</sub>r      Below she put on the garments  
of a hero,  
tšt h<sub>l</sub> l<sub>b</sub>(207)nšgh      she placed [      ] in its sheath,<sup>2</sup>  
hrb tšt bt<sup>c</sup>rth      the sword she placed in its  
scabbard,  
(208) w<sup>c</sup>l tlbš npš att      and on top she put on the garments  
of a woman.  
lm<sup>3</sup> (209) šbi nrt ilm špš      At the setting of the luminary of  
the gods, Shapash,  
<sup>c</sup>rbt<sup>3</sup> (210) pēt minš šdm      Pughat entered the meeting place  
in the fields,  
lm <sup>c</sup>rb (211) nrt ilm špš      at the going-down of the luminary  
of the gods, Shapash,

1. Gibson, CML<sup>2</sup>, p. 121.

2. From parallelism with t<sup>c</sup>rt.

3. Gibson, CML<sup>2</sup>, p. 121.

mgyt (212) pgt lahlm

rgm lytpn y(213)bl

agrtu bat bddk

[ ] (214) bat bahlm

Pughat reached to the tents.

Word to Yatpan was brought:

"our hired women<sup>1</sup> has come into  
your dd,

[ ] has come among the  
tents."

XXXIII. The villain is  
deceived by the hero

: 71. Yatpan accepts Pughat into  
his camp to serve him

wy'n ytpn mhr (215) št

qhn wtšqyn yn

qh (216) ks bdy

qb't bymny

tq(217)h pgt wtšqynh

tqh ks bdh

(218) qb't bymnh

wy'n ytpn mhr (219) št

byn yšt iln il š[ ]il

(220) dyqny ddm

yd mht aqht g(221)zr

tmhš alpm ib

št tšt<sup>3</sup>(222) hršm lahlm

p[ ]lkm

(223) [ ]bl lbh km btu y[ ]s/l ah [ ] his heart like a  
a serpent [ ]

(224) tnm tšqy msk hwt

And Yatpan, warrior of the lady,  
responded:

"take it and give me wine to  
drink,

take<sup>2</sup> the cup from my hand,  
the beaker from my right hand."

Pughat took it and gave him to  
drink,

she took the cup from his hand,  
the beaker from his right hand.

and Yatpan, warrior of the lady,  
spoke up:

"may our god drink of the wine,  
El [ ] the god

who possesses the ddm.

The hand which smote Aqhat the hero,  
will smite a thousand foes,

will indeed set magic against  
the tents."

[ ]

A second time she gave him the  
mixture to drink,

1. Or, 'our lady employer' - if Pughat is disguised as Anat.

2. Or, 'bring her and let her give me wine to drink/let her take  
...' (reading tqh; cf., CTA footnote).

6. Gibson, CML<sup>2</sup>, p. 121.

tšqy[ ]w[ ] she gave him to drink [ ]

whn dt ytb lmspr

And this he shall again recite.

### Introduction

XXXIV. (The hero liquidates : 72. (Pughat avenges Aqhat).  
the lack)

### CHAPTER THREE

#### AN ANALYSIS OF THE AQHAT NARRATIVE

##### Introduction

The analysis to be undertaken in this chapter has the following limited and specific objectives: 1) to identify and delimit the several moves in the narrative, 2) to segment the theme texture level of each move into appropriate groups of lines corresponding to the verbalizations of the several themes in the move, 3) to define each segment or group of lines at the more generalized level of theme, and hence to identify and delineate the themes in each move, 4) to identify those that are plot and those that are non-plot themes, and 5) to define the plot themes at the still more generalized level of ground-theme, and hence to identify and delineate the ground-themes in each move. The analysis is thus primarily concerned with the segmentation, identification and definition of the units which compose the levels of ground-theme, theme and theme texture in the narrative as a basis for the subsequent, and more synthetic, study of structure and theme at each of these levels in the chapters that follow. The main results of the analysis are represented in the divisions and headings given in the presentation of the text and translation of the narrative in the previous chapter. For ease of presentation, the division of the narrative into moves is assumed in the organization of the analysis. The basis for this division will, however, be made clear in the course of the analysis. The analysis

of each move follows the same procedure. This procedure is fully explained in connection with the first move but thereafter it is simply followed.

### MOVE A : The Birth of a Son to Danel

#### 1. The Course of Events

The first step in the analysis is to outline and clarify the general course of events in the move, since this will provide the basis for the segmentation of the text into theme units that will be appropriate to further analysis.

The extant text of the narrative commences with a scene in which Danel performs certain ritual acts, presumably in the sanctuary, for a period of six days (17:i:1-16). This scene represents an example of the widespread practice of incubation, whose immediate purpose is to elicit a special divine revelation<sup>1</sup>. Danel's attempt to elicit such a revelation is rewarded by success when Baal draws near to him on the seventh day (i:16-17). Baal then begins a speech. In the first part of the speech he soliloquises (?) passing comment on the dire plight of Danel: Danel is miserable for he is without a son; because of this plight he performs those ritual acts (i:17-23). In the second part of

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1. Cf., J. Obermann, How Danel was Blessed with a Son: An Incubation scene in Ugarit, Supplement to JAOS, 6 (1946); T.H. Gaster, Thespis: Ritual, Myth and Drama in the Ancient Near East (rev. ed., New York: Harper and Row, 1961), pp. 330 - 32.



his speech Baal proceeds to address El with a request to bless Danel so that he may have a son, indeed, an ideal son (i:24-34). El consents to this request and bestows a blessing upon Danel: through sexual connection, his wife would conceive and bear a son to him, an ideal son (i:35-49(\*))<sup>1</sup>. Danel is, apparently, not in a position to be aware of the bestowal of blessing, and so Baal (or perhaps El himself) hastens to inform Danel of El's blessing and communicates to him in his dream (?) the good news that he will soon have an ideal son ((\* )ii:1-8). Danel then rejoices upon receiving this good news and remarks that he may rest at ease for he has the assurance that an ideal son would be born to him (ii:8-23). Fortified by the good news, Danel makes for his palace, after which the Kathirat arrive. Danel then acts as host to the Kathirat at a banquet held in celebration of the anticipated birth of a son and feasts them for a period of six days before their departure from his palace on the seventh day (ii:24-42). After they depart, Danel sits down and counts off the months of gestation. The text becomes very fragmentary at this point (ii:43ff.) and little can be made out beyond the counting and passing of months before the text breaks off in an extensive lacuna. When it resumes in col. V, Aqhat, the son,

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1. An asterisk in parenthesis following a reference to the text indicates that the narration of the event or theme in question is not entirely extant but was completed in the lacuna which follows its extant narration; an asterisk in parenthesis preceding a reference indicates that the narration of the event or theme commenced in the lacuna which precedes its extant narration.

is a young man. The actual event of childbirth, therefore, is not narrated in the extant text. It is reasonable to presume that it was narrated in the lacuna following the completion of the months of gestation. The counting of the months would thus be preliminary to, and climax in, the birth of a son to Danel (ii:43-47(\*)).

This outline of the events assumes 1) that the feasting of the Kathirat is a kind of celebration in anticipation of the birth of a son, 2) that the months that Danel counts are months of gestation, and hence 3) that the actual event of childbirth takes place in the lacuna following ii:47.

A different view of the course of events, which bears particularly on these three assumptions, is, however, adopted by Caquot.

According to Caquot the event of childbirth takes place after the blessing but before the news is communicated to Danel. Danel, the father, is absent from the house at the moment of delivery. The news that is communicated to Danel and at which he rejoices ((\*)ii:1-23) is not that El has bestowed a blessing upon him and that he will soon have a son, but that the son has actually been born. Hence, when he returns to the palace (ii:24-25), the son has already been born. Danel then celebrates with the Kathirat after the birth of Aqhat, and when they depart he counts the months of Aqhat's growth<sup>1</sup>.

Caquot's view is attractive in the light of 23:52ff., 59ff.,

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1. See T0, pp. 405; 424-26 with n5, b,f,k.

and Jer. 20:15 which he cites in support (to which 10:iii:33ff., might be added). In these passages the father is absent at the moment of childbirth and is subsequently informed of the event. The view, however, presupposes a considerable amount of narration - or considerable narrative ellipsis-in the lacuna between the blessing and the announcement (i.e., between i:49 and ii:1). It would seem to require the narration of 1) Danel's emergence from ritual seclusion, 2) sexual connection and conception, 3) departure from his house, and 4) the event of childbirth. While it is not impossible that such a sequence of events was narrated in the lacuna, there is nothing in the text itself to require or suggest it.

Furthermore, it is of interest to compare Danel's return to his palace and the arrival of the Kathirat in 17:ii:24-27 with his return to the palace and the arrival of the mourners in 19:l70-173. Not only are the same formulas for the return and arrival employed in both passages, but also Danel's involvement with the Kathirat and with the mourners correspond and contrast in many ways<sup>1</sup>.

Danel's return to his palace in 19:l70-171, however, marks the end of a lengthy and eventful absence and also marks a substantial transition in the course of the narration. The correspondences between these passages suggest that Danel's return to his palace in 17:ii:24-25 likewise marks the end of a lengthy, eventful absence and a substantial narrative transition. It is doubtful that these conditions are met if Danel's absence from his house begins after his sexual connection with his wife (i.e., in the lacuna following the blessing) and if the narrative transition is limited to the

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1. See below, pp. 351-52.

transition between the event of childbirth and the announcement of this event. On the other hand, these conditions are met if Danel was absent from his palace from the beginning of the extant text and if the narrative transition is the more substantial one between the events leading up to the promise of the birth of a son and the events leading up to the fulfilment of the promise. Danel's return to his palace would then be the pivotal point in the course of events in the move as a whole. It seems more satisfactory, therefore, to regard the announcement to Danel as an announcement of the substance of El's blessing, namely that Danel will have a son, rather than that the son has been born. The birth of a son would still be a future and anticipated event when he returns to his house. Since it is unlikely that the birth took place (unmentioned) between his return and the arrival of the Kathirat, the subsequent celebration must take place in anticipation of the birth<sup>1</sup>. That being so, it is most improbable that Danel counts months of growth, since this would demand a complete narrative ellipsis of the event of childbirth with an immediate transition from the departure of the Kathirat before the birth to counting months of growth after the birth. It is preferable, therefore, to take them as months of gestation climaxing in the birth of a son<sup>2</sup>.

1. Cf., A van Selms, Marriage and Family Life in Ugaritic Literature (London: Luzac and Company, Ltd., 1954), pp. 85-87.
2. Cf., Dijkstra and de Moor, "Problematical Passages", p.180. To the parallels cited (Atra-ḥasis I.278f., Job 39:2) might be added 'Creation of Man by the Mother Goddess', rev.8ff (see ANET, p.100) where the months of gestation are counted followed by the event of childbirth.

## 2. The Themes

The entire sum of the sentences or poetic lines in the text of the move constitutes the level of theme texture. Since these lines also constitute the verbalizations of the several themes of the move, they can be segmented into greater or smaller groupings of lines, each group being the verbalization of one of the themes. The level of theme, which lies at a deeper level beneath the theme texture level, is constituted by the sum of the themes in the move, but abstracted from their specific verbal expressions and thus defined at the more generalized level of their topical content. Accordingly, the next step in the analysis is to segment the theme texture level into appropriate groupings and to define these groupings at the more generalized level of theme.

The proposed segmentation and definition of the themes will first be listed and then commented upon.

1. (Danel has no son) i:i: \* - \* .
2. Danel proffers offerings to the gods, lies down and passes the night i:l-16.
3. Baal reveals himself to Danel i:l6-17.
4. Baal comments: Danel has no son and so proffers offerings to the gods i:l7-23.
5. Baal requests El to bless Danel i:24-34.
6. El blesses Danel i:35-49(\*).
7. Baal communicates the good news to Danel (\*)ii:l-8.
8. Danel rejoices upon receiving the good news ii:8-23.

9. Danel feasts the Kathirat ii:24-42.

10. Danel's wife bears a son to Danel ii:43-47(\*).

In the list of themes, the theme 'Danel has no son' is given as theme 1, although the extant narration begins in fact with theme 2. A lacuna of some ten lines, however, precedes the verbalization of theme 2 in i:1-16. It is made explicit in theme 4 that it is because Danel has no son that he is found proffering offerings to the gods (i.e., theme 2). Since, as will be seen below, theme 4 appears to be a unit of retrospection to themes already verbalized in the narrative, it is a reasonable inference that the lacuna at least contained some reference to Danel's plight of childlessness before Danel's response to his plight is narrated (theme 2), and therefore that the theme 'Danel has no son' was verbalized at some point in the lacuna<sup>1</sup>. In view of the importance of this theme for the plot in the move (see below) and the desirability that the list of themes should represent as fully as possible the course of the events in the move at theme level as a basis for further analysis, the theme has been listed, even although its verbalization is completely

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1. Cf., the similar sequence in the Keret narrative of 1) an exposition of Keret's plight of childlessness (14:i:1-25), followed by 2) Keret's response to his plight (14:i:26-35).



lost in a lacuna and its presence can only be inferred<sup>1</sup>.

It will be observed that the process of segmenting the theme texture level and generalizing the segments to theme level involves the selection of relevant elements from the 'mass' of detail available at theme texture level. The basis for this selectivity and the criterion of relevancy may be illustrated by a consideration of one or two examples.

One segment groups lines ii:24-42 and is generalized and defined at theme level as 'Danel feasts the Kathirat'. There are several elements in the verbal texture of this theme:

- 1) the statement that Danel fed and gave drink to the Kathirat (30-31 and // 's), 2) the incidental descriptive detail that Danel slaughtered an ox for the Kathirat (29-30), 3) the descriptive epithets given to the Kathirat (26-27 and // 's; 41-42), 4) the element of temporal transference that runs throughout: Danel feasts the Kathirat for six days and they depart on the seventh day, and 5) the elements of spatial transference at the beginning and end of the theme: the arrivals of Danel and the Kathirat to the palace (24-27) and the departure of the Kathirat (39-42).

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1. In the list the theme is enclosed in round brackets to indicate that it is considered to have been verbalized in a lacuna. Asterisks (not in parenthesis) take the place of line references since these cannot be delineated. The corresponding ground-theme will likewise be enclosed in round brackets. The brackets will be retained in all listings and headings involving the theme and its ground-theme but they will not be retained in the text of the discussions. Five other themes in the narrative are treated similarly. Theme 10 is not enclosed in round brackets, for, although the event of childbirth is not itself extant, a subsidiary part of this theme is extant (see below).

So far as the last of these elements is concerned, elements of spatial transference are not distinctive of the particular development of the action of the story as it unfolds its thematic content. Such elements rather facilitate the smooth and coherent telling of the story, with its several localities of action and its several character interactions. Thus, in this particular instance, the smooth transition between the themes of Danel rejoicing at the good news (locality: sanctuary; character interaction: Danel and Baal) and Danel feasting the Kathirat (locality: palace; character interaction: Danel and the Kathirat) is facilitated, and the two themes linked, by the arrivals of Danel and the Kathirat to the palace. Similarly, the transition to the following theme, which requires Danel to remain by himself (or with his wife) in his palace counting off the months of gestation in its first part, is facilitated by the departure of the Kathirat from the palace. The elements of spatial transference in the narrative (arrivals, departures, journeys) serve, therefore, to link together two scenes which involve a change in locality and/or character interaction between them. Hence, in the process of generalizing to theme level, these elements are segmented with, and subsumed under, the theme with which they are most closely connected. This procedure will be followed throughout the analysis of the narrative.

Concerning the first four elements, it seems clear that to define the theme of the section to include explicit reference to

the presence of each of these elements in the verbal texture would 1) be more of a synopsis of the theme texture level than a generalization from this level to the level of theme which it verbalizes, 2) unnecessarily restrict the possibility of the theme being verbalized in a quite different verbal texture, and thus its comparability with other themes of feasting, and 3) contribute nothing substantial to the expression of the theme of the segment as an event in the progression of the narrative as a whole beyond what is expressed by the definition 'Danel feasts the Kathirat'. Hence it is more satisfactory to generalize the segment and define the theme as 'Danel feasts the Kathirat' (which has in particular view (selective) element 1) listed above) and to consider the elements which compose the theme, their relations and organization, within the explicit context of the verbalization of the theme at theme texture level.

One further example, that involves a consideration of a different kind, may be considered. Lines i:35-48(\*) are grouped together and generalized and defined at theme level as 'El blesses Danel'. The elements in the verbal texture are: 1) the incidental descriptive detail that El took his servant ... (35), 2) the statement (in narration) that El blessed Danel (35-37), 3) a general benediction (37-39) leading to the pronouncement of the words of blessing (its specificity) to the effect that 4) through sexual connection with his wife (39-43) 5) he would have a son (43-44) 6) who would evidence all the qualities of an ideal son (45-48(\*)).

The definition of this theme as 'El blesses Danel' has in particular view (selective) elements 2) to 5), for which it appears to be a fair and adequate generalization (the specificity of the blessing is intended in the term 'bless' in themes 4 and 5 - as also the specificity of the news in the term 'good news' in themes 7 and 8). The presence of element 1) need hardly be made explicit in the definition. The point of interest is element 6). Although this element can be also viewed as part of the specificity of the blessing, as indeed it is, the fact that it is developed to such a length and appears three further times in the movie suggests the possibility that this element is in fact a theme and should be shown as such in the listing of themes generalized from theme texture level. It is to be observed, however, that this element is entirely descriptive of the qualities of the ideal son. Furthermore, wherever it occurs, the element is invariably a subordinate expansion of the term bn(//. šrš), detailing the qualities that this son would or should possess. It is thus very much a subsidiary element that is always related to, and organized within, the themes that bear the course of the action. Such subsidiary descriptive elements, even although they may be developed to the extent that they may be considered to constitute minor themes, need not be viewed separate from the elements that relate more directly to the course of the action and events and to which they are subordinate. They are best regarded as subsidiary thematic elements of the more major themes within which they are organized and in terms of which the theme texture

level may be generalized and defined at theme level. Thus, similarly, the counting of the months has not been listed as an independent theme, nor otherwise indicated in any theme definition, since it is a subsidiary thematic element of the theme 'Danel's wife bears a son to Danel'(10). The counting of the months develops towards, and climaxes in, the birth of a son and may, therefore, be subsumed with the generalization of the segment ii:43-47(\*) to 'Danel's wife bears a son to Danel'. Once again full account of the presence of such elements and their relation to the other elements in the segment belongs to the consideration of the verbalization of theme at theme texture level.

These examples of the segmentation of the theme texture level and the generalization and definition of the segments at theme level have been discussed in some detail in order to illustrate the type of process involved, since it will not be possible to record every single decision made regarding selectivity and relevancy in the procedure. In general it may be said that the procedure is guided by the objective of this stage in the analysis, which is to isolate and identify in terms of their most salient aspect the major topical (thematic) stages in the progression of the story in the movie. It is for this reason that this stage in the analysis was preceded by a consideration of the general course of the events.

### 3. The Plot Themes

The level of theme is constituted by the sum of the themes listed above. Two different types of theme, however, are to be distinguished.

Firstly, there are the themes that are essential to the plot in the move and are thus the constituents of the plot structure of the move at theme level. Secondly, there are the themes that are inessential to the development of the plot and are not constitutive of the plot structure. The next step in the analysis is to determine which are the plot themes and which are the non-plot themes - as the two kinds will be denoted respectively.

The objective of this step in the analysis is to isolate the themes which represent the stages in the development and progression of the plot in the move. Before a detailed analysis can be undertaken however, it is necessary to gain some preliminary information concerning the nature of the plot in the move. The necessary information can be gained by determining the major topical narrative concern of the move, the nature of the plot process and the initial and terminal plot themes.

The major narrative concern of the move is the birth of a son to the childless Danel. All the themes relate in one way or another to this major concern. The move begins with an unsatisfactory state, a state of deficiency: Danel is without a son. At the conclusion of the move this state of deficiency is eliminated and a satisfactory state is achieved: a son is born to Danel. Danel's unsatisfactory state thus initiates a process of plot development which progressively modifies the situation until finally a satisfactory state is achieved. The nature of the plot process in the move is, therefore, 'successful amelioration' from an unsatisfactory to a satisfactory state. The themes 'Danel has no son' (1) and 'Danel's



wife bears a son to Danel' (10) are clearly essential to the plot. They are the initial and terminal plot themes of the move respectively.

Having identified the narrative concern, plot process and initial and terminal plot themes of the move, the remaining themes, all in medial position, can be analysed in terms of their contribution to the advancement of the plot process of amelioration towards the achievement of the birth of a son to Danel.

The initial plot theme is 'Danel has no son' (1). In theme 2 Danel performs incubatory rites in the seclusion of the sanctuary. That Danel's actions are undertaken as a direct response to, and consequence of, his plight of childlessness is made explicit in 17:i:17-23. His actions are directed towards the attainment of an immediate, specific goal, and this is achieved in theme 3 when Baal reveals himself to Danel. Theme 3, therefore, follows as a direct consequence of theme 2. These two themes are intimately related and represent significant stages in the advancement of the plot process. Before theme 2 Danel is without a son and, it is to be assumed, without the prospect of having one, if left to his own resources. With Baal's self revelation in theme 3 however, there is now divine involvement in Danel's plight of childlessness, and the potential is provided for divine resources to take over and resolve the initial deficiency. Themes 2 and 3 are, accordingly, units or stages of plot action and development on the sequential axis of the plot process of successful amelioration and are therefore plot themes.

In theme 4 Baal passes comment on the plight of Danel.

There are two thematic elements in this unit, which relate to two separate themes that have already received verbalization in the narrative. The first element is the statement that Danel has no son (i:17-22), which relates to theme 1; the second element is the statement that Danel has been proffering offerings to the gods (i:22-23), which relates to theme 2. Baal's speech in this unit is a concise retrospective summary highlighting the course of the action in the narrative to date before its further development with the request for blessing (5)<sup>1</sup>. At the conclusion of theme 4 the plot process of amelioration has not advanced beyond the point achieved in theme 3. The theme does not, therefore, function as an essential unit of plot action and development in the process of amelioration. Although the two elements in this theme unit retrospect to essential plot themes, the unit itself, as a unit of thematic retrospection, is not an essential plot theme.

In theme 5 Baal requests El to bless Danel so that he might have an ideal son. This is followed by theme 6 in which El consents to the request and bestows a blessing upon Danel to the effect that through sexual connection with his wife, she would conceive and bear an ideal son to him. Themes 5 and 6 are intimately related and together constitute a further significant advance in the plot process of successful amelioration. Baal's involvement in Danel's

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1. For the consistency of this view of the theme unit with similar units elsewhere in the narrative see below, pp. 326-36.

plight (3) provides the potential for divine resources to take over and resolve the plight. This potential now becomes actual as Baal, consequent upon his involvement with Danel, initiates the further development of the narrative by his request, and as El, in response to the request, bestows the blessing. El's blessing marks the critical and decisive point of divine intervention in Danel's plight. By the conclusion of theme 6 the plot process of amelioration towards the birth of a son (10) has advanced to the point where the birth is assured as an implicit of the efficacy of the divine blessing. Themes 5 and 6 are therefore plot themes.

The blessing is followed by themes 7 and 8 in which Baal communicates the good news to Danel (7), who thereupon rejoices at receiving the news (8). The substance of the good news is constituted by the specificity of the blessing. These themes do not materially advance the plot process beyond the bestowal of blessing (6), except to inform Danel of the substance of the blessing and so of the prospect that his plight will soon be resolved. The communication of the news (7) is not the direct consequence of the blessing but of Danel's absence at the blessing. Viewed from the perspective of the development of the plot action in the move, the presence of these two themes hinges entirely on Danel's absence at the blessing. Given his absence, it is natural that he should be informed; given his presence, he would not require to be informed. There are, however, no particular reasons, either arising out of the plot or indicated in the text, why Danel should necessarily have been absent. Indeed, there is an immediacy

in the address of the request for blessing (5) subsequent to Baal's drawing near to Danel (3) that would seem to permit Danel's direct awareness of the pronouncement of blessing (6). Baal does not withdraw to present his request to El. Danel is simply absent and is simply informed. Danel's absence in theme 6, and hence themes 7 and 8, do not appear to be at all essential to the progression of the plot process towards the birth of a son. It should be observed that the action of communicating the good news (7) has as its direct consequence not so much a further action as the creation of a state or condition, namely Danel's state of joy (8). That Danel should rejoice is inessential to the achievement of the plot process. At the conclusion of theme 8 the birth of a son is still at the stage of being the implicit of the efficacy of El's blessing. The consequence of the blessing, as it bears upon the further development of the plot process of amelioration, has yet to unfold. Had the story been told with Danel present and immediately aware of the blessing, and thus without themes 7 and 8, the plot action and development through which Danel's unsatisfactory state is ameliorated would remain the same. Themes 7 and 8 are therefore non-plot themes<sup>1</sup>.

In theme 9 Danel is found acting as host to the Kathirat at a celebratory banquet in anticipation of the birth of a son.

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1. The communication of information is considered by Propp to be one of the auxiliary (i.e., non-functional) elements in a tale for the linking of one function to another. See Morphology of the Folktale, pp. 64-65.

In view of the nature of the Kathirat, Danel's involvement with them just prior to the birth is entirely apt. The question is whether or not it is as essential as it is apt. According to Van Selms, the Kathirat " ... represent the divine action at the moment of childbirth." and their visit is "... essential to provide Dn'il with the desired offspring."<sup>1</sup> Van Selms bases his view that their visit is "essential" on the general nature and associations of the Kathirat in Ugaritic mythology. That alone, however, only establishes its aptness in the narrative. The more precise question whether or not the theme is an essential unit of plot action and development in the move must be addressed to the specific action in which they engage in its narrative context. Van Selms remarks that "We should like to know whether they have done more than merely feast; ...."<sup>2</sup> Since we are not told that they did anything other than feast, and since the feasting itself can hardly be essential to achieving the subsequent birth of a son, it would seem that the presence of this theme in the move is not determined by the demands of the plot process of amelioration. It could readily be omitted without thereby altering or affecting the plot process through which Danel's plight achieves satisfactory resolution and is best, therefore, regarded as a non-plot theme.

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1. Marriage and Family Life in Ugaritic Literature, pp. 85, 87.

2. Ibid., p. 86.

The last theme in the move is the terminal plot theme 'Danel's wife bears a son to Danel' (10). With this essential plot theme, Danel's initial state of deficiency is eliminated. Danel now has a son and with that the major narrative concern and the plot process of the move is brought to a close.

Thus, of the ten themes which compose the level of theme in the move, six are plot themes (1,2,3,5,6,10) and four (4,7,8,9) are non-plot themes.

#### 4. The Ground-Themes

The final step in the analysis is to generalize the level of theme to the deeper level of ground-theme which underlies it, and thus to delineate and define the ground-themes in the move. The ground-themes are specified by the six plot themes. Since the non-plot themes do not specify ground-themes, they may be left aside at this point.

This step in the analysis involves the procedure of restating the specified (topical) pattern of the essential plot action represented by the six plot themes in terms of the functions which the particular actions perform in the move and the roles which the particular characters play in the action.

The procedure of generalizing the level of theme to the level of ground-theme is very similar to that of generalizing the level of theme texture to the level of theme. In this earlier phase of the analysis, the procedure involved (after



segmenting the text into groupings of lines) selecting the relevant elements from the 'mass' of detail available in the theme texture of the segments in terms of which to generalize and define the theme texture level at theme level, guided by the objective of expressing the most salient aspect of the segments as topical (thematic) stages in the progression of the general course of events in the move. The present procedure involves selecting the relevant elements (plot themes) from the 'mass' of detail available at theme level (the sum of the themes - this step was undertaken above) in terms of which to generalize and define the theme level at ground-theme level, guided by the objective of expressing the most salient aspect of the elements (plot themes) as functional stages in the progression of the course of the plot action in the move. Thus the generalization of theme texture level to theme level is concerned to delineate the topical stages in the general course of the events; the generalization of theme level to ground-theme level is concerned to delineate the functional stages of the plot action. The analysis, therefore, proceeds from objective verbal texture (theme texture) to topical content (theme) and from topical content to function (ground-theme).

It is proposed to delineate and define the six ground-themes specified by the six plot themes as follows:-

- I. (The hero lacks an object).
- II. The hero seeks to involve the helper<sup>1</sup>.

- III. The helper<sup>1</sup> becomes involved with the hero.
- IV. The helper<sup>1</sup> seeks the intervention of the helper<sup>2</sup>.
- V. The helper<sup>2</sup> intervenes for the hero.
- VI. The helper<sup>2</sup> liquidates the lack of the hero.

Four characters participate in the action of the six plot themes: Danel, Baal, El and Danel's wife. Danel may be said to fulfil the role of the hero. The other three characters assist the hero, in their various ways, to achieve the amelioration of his unsatisfactory state. Accordingly, they may be said to fulfil the role of helpers of the hero. The helpers may be distinguished helper<sup>1</sup> (Baal), helper<sup>2</sup> (El) and helper<sup>3</sup> (Danel's wife) according to their order of appearance in the development of the plot. It will be observed that in ground-theme II the helper<sup>1</sup> corresponds at theme level to 'the gods' while in ground-theme III the helper<sup>1</sup> corresponds to 'Baal'. Although in theme 2 Danel's action is directed towards 'the gods', it is Baal who subsequently reveals himself to Danel in response to his action. Baal thus steps forward as the representative of the gods. The helper<sup>1</sup> thus receives both a generic and a particularized specification. It seems unnecessary to maintain this distinction in the generalization of the characters to their roles at ground-theme level.

The initial plot theme is 'Danel has no son' (1). This theme constitutes the initial unsatisfactory state. It thus functions in the plot of the movie to provide the initial lack that gives

rise to the plot development which eventually eliminates it. This lack is predicated to the hero and that which is lacked is an object, that is, something which can pass into the hero's possession. Accordingly, the theme may be generalized and defined at ground-theme level as 'The hero lacks an object' (I).

In themes 2 and 3, Danel performs the ritual acts of incubation and is rewarded by Baal's self-revelation. These two themes perform complementary functions which can be expressed by the term 'involve'. Through the ritual acts of incubation, the hero seeks to involve a (divine) helper in his lack; through the self-revelation of Baal, a helper does become involved with the hero. These themes can, therefore, be expressed at ground-theme level as 'The hero seeks to involve the helper<sup>1</sup>' (II) and 'The helper<sup>2</sup> becomes involved with the hero' (III).

In themes 5 and 6 Baal requests El to bless Danel so that he might have a son, and thereupon El blesses Danel. These themes also perform complementary functions. Their function may be expressed by the term 'intervene'. The blessing is the instrument of (divine) intervention in Danel's plight. Through the request for blessing, the helper<sup>1</sup>, consequent upon his involvement with the hero, now takes the initiative by seeking to gain the decisive intervention of the helper<sup>2</sup> towards the elimination of the hero's lack. Through the bestowal of blessing, the helper<sup>2</sup> accordingly intervenes for the hero. Themes 5 and 6 may therefore be defined at ground-theme level as 'The helper<sup>1</sup> seeks the intervention of the helper<sup>2</sup>' (IV) and 'The helper<sup>2</sup> intervenes for

the hero' (V).

The terminal plot theme 'Danel's wife bears a son to Danel' (10) follows as the consequence of the helper<sup>2</sup>'s critical and decisive act of intervention. With the birth of a son, the hero now possesses what he initially lacked. Hence the theme may be expressed at ground-theme level as 'The helper<sup>3</sup> liquidates the lack of the hero' (VI).

Ground-themes I and VI are the initial and terminal ground-themes of the move respectively, corresponding to the initial and terminal plot themes (1 and 10) by which they are specified. The remaining ones (II-V) are all medial ground-themes, in medial position in the move.

As structural components of plot at ground-theme level, ground-theme pairs II-III and IV-V are similar to the extent that they both achieve an act performed by the helper (involvement, intervention) which bears upon the hero's lack in an amelioratory way. The pairs may be distinguished, however, by their relation to each other and to the terminal ground-theme. The act of involvement (III) does not achieve the liquidation of the lack as its immediate consequence. Liquidation, at the very least, depends upon further plot progression through a positive amelioratory response or initiative by the helper who has become involved with the hero, but who is as yet, and until such an initiative is taken, really only a potential helper. This progression takes place through the following pair of ground-themes (IV-V). The helper's

act of intervention (V), in contrast to the act of involvement, immediately precedes the terminal liquidation of the lack. This act is the critical and decisive point in the medial process of plot development, so much so that no further medial development is required before the termination of the plot process with the liquidation of the lack.

### MOVE B : The Provision of a Bow to Aqhat

#### 1. The Course of Events

At some point in the lacuna between 17:ii:47 and 17:v:2 a major transition has taken place in the narrative. The issue of the birth of a son has been resolved (move A), and Aqhat has now grown into full youth.

The extant text following move A commences with the concluding words of a speech by Kothar. All that remains is his statement that he would bring a bow (v:2-3). The context in which this statement is made and to whom it is made are unknown. Following Kothar's declaration, the scene shifts to Danel, who makes his way to the city gate and sits there dispensing justice (v:3-8). In the course of this activity, Danel happens to espy the approach of Kothar as he brings the bow (v:9-13). Danel immediately commands his wife to prepare a banquet and to feast Kothar (v:13-21). Danel's wife proceeds to prepare the banquet (v:21-25). Meanwhile Kothar arrives and gives the bow to Danel (v:25-28). Kothar is then feasted and departs (v:28-33).

Finally, Danel gives the bow to Aqhat and enjoins him to place the best part of his prey in the temple (v:33-39). The text then breaks off in a lacuna. By the time the extant text resumes (vi:2), the narrative has already made a transition to the next move.

## 2. The Themes

The following segmentation and definition of the themes in this move is proposed:

11. (Aqhat has no bow)v:\*.~\*.
12. Kothar promises to provide a bow (\*)v:2-3.
13. Danel sits at the gate dispensing justice v:3-8.
14. Daniel espies Kothar approaching with a bow v:9-13.
15. Danel commands his wife to prepare a banquet and to feast Kothar v:13-21.
- 16a. Danel's wife prepares a banquet v:21-25.
17. Kothar provides the bow v:25-28.
- 16b. Danel's wife feasts Kothar v:28-33.
18. Danel gives the bow to Aqhat v:33-39.

One or two comments are in order. The reasons for listing theme 11 are given in the next section. The generalization and definition of (\*)v:2-3 as 'Kothar promises to provide a bow' (12) is to some extent problematical, since the context of the statement is unknown. This will be considered below. Themes 16a and 16b are together the fulfilment of the command in theme 15, although the fulfilment has been separated into two stages by the intrusion of



theme 17. Accordingly, they have been numbered 16a and 16b to reflect this relation to each other and to theme 15. Finally, the presence of the element of the injunction to place the best part of the prey in the temple at the theme texture level of the segment v:33-39 is not made explicit in the theme definition (18). This element has the potential of being a significant step in the course of the events, particularly if Aqhat was to neglect to do so and this was to contribute to his downfall<sup>1</sup>. However, there is no indication in the text that Aqhat did or did not comply with this injunction, and his downfall was for a quite different reason. It seems best, therefore, to consider this element as a constituent of theme 18 as defined above rather than as an independent theme which constitutes a major topical stage in the progression of the story.

### 3. The Plot Themes

This move has as its major narrative concern the provision of the bow to Aqhat. In the extant text this concern is first indicated in Kothar's statement that he would bring a bow (12) and is sustained in the following narration until finally the bow comes into the possession of Aqhat (18). Danel himself receives the bow from Kothar (17) only in turn to give it to Aqhat (18), and the subsequent development in the narrative (vi:2ff.) depends upon Aqhat having come into possession of the bow.

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1. Cf., Gibson, "Myth, Legend and Folk-Lore in the Ugaritic Keret and Aqhat Texts," VTS, 27 (1975), p. 65.

Hence the terminal point of this narrative concern is when the bow is given to Aqhat.

The move terminates with the achievement of a satisfactory state: Aqhat now possesses the bow. Kothar and Danel, therefore, are involved in a plot process which achieves a satisfactory state and terminates with the theme 'Danel gives the bow to Aqhat' (18). Corresponding to this satisfactory state, an initial unsatisfactory state initiating the plot process can readily be inferred. Clearly, at the commencement of the move Aqhat is without a bow, since at the conclusion of the move he receives a bow. That Aqhat does not have a bow thus functions as the initial unsatisfactory state that gives rise to a process of plot development which progressively modifies this situation until finally a satisfactory state is achieved when he receives the bow from Danel. The nature of the plot process is, accordingly, 'successful amelioration'.

The terminal plot theme of the move is 'Danel gives the bow to Aqhat' (18). The initial plot theme has been defined as 'Aqhat has no bow' (11). This theme, however, is only inferred from the extant narration in the move and, in particular, from the terminal plot theme and the plot process. Due to the lacuna which precedes v:2, the manner in which the narrative first introduced its concern with the issue of the bow is quite unknown. Presumably v:2 was not the first mention of the bow in the move. Perhaps Aqhat expressed the desire to have a bow and go on the hunt, since he was now a sturdy youth, or perhaps Danel simply

desired to give Aqhat a fine gift. In some such way the narrative may have indicated either explicitly or implicitly that it was desirable for one reason or another that Aqhat should receive a bow. Such an indication would be the initiation of the plot process designed to achieve the provisioning of Aqhat with a bow and would imply that Aqhat at that point does not have a bow. Because of the importance of such an indication for the development of the plot, it is desirable that it be reflected in the delineation of the themes. The theme definition 'Aqhat has no bow', however, is a matter of convenience only. Should the entire text of the move have been extant, no doubt the initial plot theme would be defined differently. Nevertheless, however defined, it should be observed that the significance of the initial plot theme as the initiation of the plot process is Aqhat's non-possession of the bow. Since the theme is presumed to have been verbalized in a lacuna, it is enclosed in round brackets.

Put otherwise, we may say that the manner in which the initial ground-theme of the move (The hero lacks an object - see below) was specified is unknown. It is, however, also possible that the ground-theme was not actually realized in the narrative but left to be inferred. In that case the text would have contained nothing at theme and theme texture levels corresponding to the postulated initial plot theme 'Aqhat has no bow'. At the same time, the plot process would still proceed from Aqhat's lack of a bow, although this would not actually be expressed. Important structural elements of

the plot (ground-themes) may sometimes remain unrealized, particularly if they are implied in a closely connected and corresponding element<sup>1</sup>. If the initial ground-theme of this move was not realized, it is nevertheless implied in the corresponding terminal ground-theme 'The helper<sup>2</sup> liquidates the lack of the hero' (see below). In view of the concern of our analysis with the plot of the narrative at both ground-theme and theme levels, it is necessary to take account of any such unrealized ground-themes at both these levels, and hence to offer a corresponding theme definition for the unrealized ground-theme - for which 'Aqhat has no bow' serves admirably. Round brackets enclose the ground-themes and themes which are presumed to have been actually realized in a portion of text no longer extant. Square brackets may be used to enclose ground-themes and themes which are equally inferred but are definitely not realized in any portion of text<sup>2</sup>. It is of course impossible to decide whether the initial ground-theme and plot theme of this move should be enclosed in round or square brackets. Round brackets have been chosen, since it is assumed that something corresponding to the theme was verbalized in the lacuna. Whichever are used, however, does not materially affect the analysis.

The initial plot theme of the move (with the provisos outlined above) is 'Aqhat has no bow' (11). In theme 12 Kothar is promising to provide a bow. This definition of the theme is based on the concluding words of Kothar's speech, but, as remarked above, the

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1. Cf., Dundes, The Morphology of North American Indian Folktales, p.53.

2. Cf., below, pp.196-202.

context in which these words and the speech as a whole occurs is quite unknown. The definition assumes that Kothar is making a statement of his undertaking and intention to bring a bow. However, it might equally well be an acknowledgement of his instructions to deliver a bow. To whom the statement is made or from whom the instructions were received can only be conjectured. In any event, this theme bears directly upon the narrative concern of the move and is an important stage in the advancement of the plot process. The initial unsatisfactory state has been advanced towards amelioration to the extent of a commitment by Kothar to intervene by providing a bow. It is therefore a plot theme.

This is followed by theme 13 in which Danel sits at the gate dispensing justice. The particular activity in which Danel is engaged is quite inconsequential and in no way bears upon the major narrative concern nor contributes to the process of amelioration. More important is what happens while Danel is engaged in dispensing justice, namely his espyal of the approach of Kothar (14). This theme serves to place Danel in a situation or setting suitable for him to have occasion to espy Kothar's approach. It is not, therefore, of itself an essential constituent of <sup>the</sup> plot process of successful amelioration. It is a non-plot theme.

In theme 14 Danel spies Kothar approaching with the bow. There then follows themes 15 and 16a in which, at Danel's command (15), preparations are made by Danel's wife to feast Kothar (16a). This takes place during Kothar's approach in preparation for his arrival.

Immediately Kothar arrives he gives the bow to Danel (17). He is then feasted and departs (16b). In this sequence of events it is clear that theme 17 is an essential plot theme. In theme 12 the process of amelioration has advanced to Kothar's commitment to provide the bow. Danel spies Kothar as he is about to carry out this commitment. However, the commitment is only actually fulfilled when the bow is given to Danel (17). Kothar is delivering the bow to Danel, and to do this he pays Danel a visit. Not unnaturally, Kothar is offered hospitality (15,16a,16b). It is not, however, at all essential to the plot process through which amelioration is achieved that Kothar should be feasted; it is only essential that he should give over the bow. The plot process of amelioration would be essentially unchanged if Kothar had simply arrived, handed over the bow and departed. On the other hand if Kothar arrived, was feasted and departed without handing over the bow, the plot process would be radically affected. Themes 15, 16 and 16a are therefore non-plot themes. The approach of Kothar is similarly a non-plot theme. That Kothar should be espied as he brings the bow is hardly essential to his bringing the bow, and hence to the plot process. It serves as a link between Kothar's declaration that he would bring the bow (12) and his arrival with the bow to hand it to Danel (17), and especially to facilitate the introduction of the themes concerning the banquet (15,16a) which are organized between the approach and the arrival of Kothar<sup>1</sup>. Thus, in the course of events represented by themes 14 - 17, only the event of

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1. See below, p. 345f.



Kothar giving the bow to Danel is essential to the plot. Theme 17 is very closely related to theme 12. In response to his commitment to bring a bow Kothar duly brings the bow to Danel. The process of amelioration has now advanced to the stage where the bow has been provided to Danel.

In theme 18 Danel gives the bow to Aqhat. This is the terminal plot theme of the move and with it the initial state of deficiency is eliminated and the narrative concern and plot process of the move are terminated. Aqhat now possesses a bow.

This move contains four plot themes (11,12,17,18) and five non-plot themes (13,14,15,16a,16b).

#### 4. The Ground-Themes

The ground-themes specified by the four plot themes can be delineated and defined as follows:

- VII. (The hero lacks an object).
- VIII. The helper<sup>1</sup> undertakes to intervene.
- IX. The helper<sup>1</sup> intervenes for the hero.
- X. The helper<sup>2</sup> liquidates the lack of the hero.

The participants in the action of the four plot themes are Aqhat, Danel and Kothar. Both Kothar and Danel assist Aqhat to achieve the amelioration of his unsatisfactory state at separate stages in the plot development. Kothar and Danel thus fulfil the role of helpers of the hero and may be designated helper<sup>1</sup> and helper<sup>2</sup> respectively. Aqhat fulfils the role of the

hero<sup>1</sup>.

The initial plot theme 'Aqhat has no bow' (11) functions in the plot to present the initial lack which will initiate the plot process designed to eliminate it. The lack is predicated to the hero and involves an object. The theme may therefore be defined at ground-theme level as 'The hero lacks an object' (VII).

How Kothar came by a knowledge of the lack is unknown. In any event, he responds to this lack by committing himself to supply a bow (12) and, true to his word, he produces a bow and hands it to Danel (17). Kothar thus makes an undertaking to intervene in the situation and subsequently does intervene on behalf of the hero towards the elimination of the hero's lack. Themes 12 and 17 perform complementary functions and their corresponding ground-themes may be defined as 'The helper<sup>1</sup> undertakes to intervene' (VIII) and 'The helper<sup>1</sup> intervenes for the hero' (IX)<sup>2</sup>.

The terminal plot theme 'Danel gives the bow to Aqhat' (18) follows as the direct consequence of the helper<sup>1</sup>'s decisive act

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1. It is to be observed that character roles are assigned within the limits of the individual moves independently of the role the characters may fulfil in any other move.
  2. This delineation and definition of the ground-themes is based on the extant text. The situation may in fact be more complicated, e.g., Kothar's intervention might have been sought rather than undertaken (VIII, cf., IV) with perhaps, therefore, yet a third helper of the hero in the plot action. Furthermore, the possibility of at least an additional pair of medial ground-themes (similar to II-III?) between VII and VIII cannot be excluded.

of intervention. On account of that, all that remains is for Danel to give the bow to Aqhat and thus eliminate the initial lack. The corresponding terminal ground-theme may accordingly be expressed as 'The helper<sup>2</sup> liquidates the lack of the hero' (X).

The definition of the ground-theme pair VIII-IX utilizing the term 'intervene' assumes an essential equivalence between this pair and the pair IV-V in the preceding move as structural components of plot at ground-theme level. The basis for this equivalence is that in each pair the agent of the act in the second member (V, IX) is a helper of the hero who acts on the hero's behalf towards the liquidation of the lack and, furthermore, that this act is so decisive in the progression of the plot process of amelioration that it is immediately followed by the liquidation of the lack without any further medial plot progression between it and the terminal ground-theme.

### MOVE C : The Failure of Anat to Gain Possession of the Bow

#### 1. The Course of Events

At some point in the lacuna between v:39 and vi:2 a further major transition in the narrative has taken place. Aqhat has come into possession of the bow (move B) and is by now (vi:2ff.) absent from the environs of his father's house and has met up with Anat. This represents the transition to the third, and most extensive, move in the narrative, which will be seen to terminate at 19:19.

The extant text of move C begins with a scene in which Aqhat and Anat are sharing a banquet together (17:vi:1-10). That they are together present at the banquet, however, only emerges in the light of the sequel to the banquet scene itself (vi:10ff.). It is reasonable to assume that the spatial transference of Aqhat from the environs of his father's house and his initial encounter with Anat as he was engaged on the hunt were narrated in the lacuna which precedes vi:2<sup>1</sup>. In the course of the banquet, Anat lays eyes on Aqhat's bow and passionately covets it for herself (vi:10-16). She therefore tells Aqhat that silver and gold are his for the asking if he gives her the bow (vi:16-19). Aqhat, refusing, responds by telling Anat to supply the necessary materials to Kothar and get him to make her a bow (vi:20-25). Since the offer was obviously not attractive enough to induce Aqhat to surrender his bow, Anat steps up her offer to immortality. Immortality, she tells Aqhat at great length, is his for the asking if he will hand over the bow (vi:25-33). To Aqhat, however, this offer is not simply not sufficiently attractive: it is, he believes, patently false. Hence, in refusal, he reprimands Anat for lying asserting that he is mortal and must necessarily die the death of all men. As an afterthought, he then adds insult to injury by questioning the propriety of her possessing a bow in any case, since it is a weapon for warriors and not for women (vi:33-41). Foiled in her attempt to persuade Aqhat to relinquish the bow, Anat devises a plan and issues a threat against Aqhat for his presumption in

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1. Cf., Gaster, Thespis, p. 317.

resisting her wishes (vi:41-46).

Anat now takes her leave of Aqhat and visits El in order to gain his consent to the execution of her plan and her threat against Aqhat. Anat first of all seeks to gain his consent by denouncing Aqhat (vi:46-55(\*)). The text breaks off in a lacuna just after the beginning of the denunciation. Since Anat is still trying to gain El's consent (by different tactics) in 18:i:6ff., it would appear that El has withheld his consent (18:i:1-6)<sup>1</sup>. Of this, however, only the last couple of fragmentary lines are actually extant. El having refused his consent, Anat now seeks to gain his consent by threatening him with bodily harm (i:6-14). This time El grants his consent and tells Anat to go and carry out her intentions (i:15-19).

Anat returns once again to Aqhat. The text becomes rather fragmentary and obscure at this point (i:19ff.). It appears that she first of all makes protestation of a sisterly or a lover's affection towards Aqhat (at ah wan ah tk, 24). She then asks him if he is going on the hunt (tlk bsd, 27) and, it seems, offers to instruct him (almdk, 29) in the craft<sup>2</sup> or, more probably, where he might bag the best game (i.e., Qart-Abilim)<sup>3</sup>. The city of Qart-Abilim is mentioned in the next few fragmentary lines. Possibly they gave a description of some features of the city

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1. Cf., Ginsberg, ANET, p. 152.

2. Gaster, Thespis, p. 318.

3. Ginsberg, ANET, p. 152.

(cf., dmgd1, 31). The city is mentioned at two other places in the narrative. Firstly, in 18:iv:7-8 Anat discloses to Yatpan that Aqhat (restored) was dwelling at Qart-Abilim. Secondly, in 19:163 Qart-Abilim appears as the last in a series of three cities, in the vicinity of which Aqhat was slain, that Danel curses. One would expect the culprit city to form the climax of the series. It seems reasonably clear that Aqhat was struck down while he was dwelling at this city<sup>1</sup>. Anat, for one reason or another,<sup>2</sup> had chosen Qart-Abilim as the place at which to strike Aqhat down in her further bid to get hold of the bow. It would appear, therefore, that in 18:i:19-34(\*) Anat first of all feigns friendliness towards Aqhat using something to do with hunting as a bait<sup>3</sup>.

The later references to Qart-Abilim suggest, as one might expect, that Anat's attempt to lure Aqhat to the city was successful and that Aqhat accompanied the goddess to the city. A lacuna of some twenty lines, however, follows 18:i:34 - followed by a lacuna of two whole columns - and it is not actually narrated in the extant text that Aqhat did so. Nevertheless, it is reasonable to suppose that the narrative did go on to relate that Aqhat went with Anat to Qart-Abilim at some point in the lacuna.

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1. Cf., Margalit, "Studia Ugaritica II: 'Studies in Krt and Aqht'," p. 177; T.L. Fenton, "Ugaritica - Biblica," UF, 1 (1969), p.68.

2. Perhaps Qart-Abilim was where Yatpan lived.

3. Cf., Gaster, Thespis, pp. 318, 350; Caquot, TO, p.437, n.m.



After an extensive lacuna, the text resumes in 18:iv:1-4 with a few fragmentary lines in an obscure context. Anat is perhaps taking her leave of Aqhat. In any event, Anat now travels to Yatpan. After some general discussion in which Anat discloses Aqhat's whereabouts, and Yatpan encourages Anat to smite Aqhat for his bow, Anat details her plot to secure the bow for herself and issues Yatpan with detailed instructions as to what he must do (18:iv:5-27). The plot is then carried out and Aqhat is slain (iv:27-37)<sup>1</sup>. Following his slaying, Anat weeps and reflects that she would have created life for him but - since he had refused to comply with her wishes - she smote him for his bow (iv:39-42)<sup>2</sup>.

The bow which Anat had coveted so passionately was now hers for the taking. However, as Yatpan brought the bow to Anat, he accidentally dropped it, and it fell into the sea and was broken (18:iv:42-19:5). Anat's response to the loss of the bow (19:5-19) is very obscure. She performs some actions, perhaps connected with

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1. The view that Anat did not intend the death of Aqhat (so Gaster, Thespis, pp. 318, 353-55; Watson, "The Falcon Episode in the Aqhat Tale," p.73) is very improbable. See Caquot, TO, p.407; Arvid S. Kapelrud, The Violent Goddess: Anat in the Ras Shamra Texts (Oslo: Universitets forlaget, 1969), pp. 78-81.
  2. According to some scholars, Anat is here declaring her intention to resurrect Aqhat (cf., Gaster, Thespis, pp. 353, 355; C.H. Gordon, Ugaritic and Minoan Crete (New York: Norton & Company, Inc., 1966), p. 131; Caquot, TO, p.440). This view is extremely problematical and has little textual support. Cf., Dijkstra and de Moor, "Problematical Passages," p. 197.

mourning,<sup>1</sup> and makes a speech in the latter part of which she reflects that although she had smote Aqhat for his bow, the bow had not been given to her, and through his death the land would be inflicted with infertility (19:5-19).

## 2. The Themes

On the basis of this outline of the course of events in the move, the narration may be segmented and the themes defined as follows:

19. Anat and Aqhat share a banquet together vi:1-10.
20. Anat covets the bow vi:10-16.
21. Anat offers Aqhat silver and gold in exchange for his bow vi:16-19.
22. Aqhat tells Anat to get Kothar to make her a bow vi:20-25.
23. Anat offers Aqhat immortality in exchange for his bow vi:25-33.
24. Aqhat accuses Anat of lying since he is mortal vi:33-41.
25. Anat conceives a plan and issues a threat against Aqhat vi:41-46.
26. Anat seeks El's consent to her plan by denouncing Aqhat vi:46-55(\*).
27. (El withholds his consent) 18:i:1-6.
28. Anat seeks El's consent by threatening him with bodily harm i:16-14.

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1. Cf., Dijkstra and de Moor, "Problematical Passages," pp. 197-99. According to Margalit, however, the actions are concerned with Aqhat's descent to the underworld. See "Studia Ugaritica II: 'Studies in Krt and Aqht'," pp. 169-72.

29. El grants his consent and tells Anat to carry out her plan i:15-19.
30. Anat feigns friendliness and attempts to lure Aqhat to Qart-Abilim i:19-34.
31. (Aqhat accompanies Anat to Qart-Abilim) i:\*-.\*.
32. Anat plots with Yatpan to slay Aqhat iv:5-27.
33. Anat and Yatpan slay Aqhat iv:27-37.
34. Anat weeps and comments: she would have created life for Aqhat, but smote him for his bow iv:38-42.
35. Yatpan loses the bow l8:iv:42-l9:5.
36. Anat - (?) and comments: she smote him for his bow; the bow has not been given to her; through his death there will be infertility in the land 19:5-19.

One or two observations concerning the theme definitions may be made at this point.

The expansive detailing of the components of the composite bow in vi:20-23 is a thematic element in the verbalization of the theme as defined above (22). Although the dependency of the offer of immortality upon Aqhat relinquishing the bow is not made explicit in the verbal texture of theme 23 (cf., vi:18-19), it is clearly to be understood. The omission or inclusion of this element is thus a feature of the verbalization of the theme within its narrative context; it may be incorporated into the theme definition, since it is an important aspect of the significance of the theme in the course of the events in the move. The presence of the element of Aqhat questioning the propriety of Anat possessing the bow in the verbal texture of the move is not reflected in the theme definitions but has been segmented with, and subsumed under, the

theme 'Aqhat accuses Anat of lying since he is mortal' (24). Strictly speaking, this element is not part of the verbalization of this theme as defined. Nevertheless, the element is part of Aqhat's reply to Anat's offer in theme 23, albeit an after thought, and does not represent, independent from this context, a major topical stage in the progression of the events in the story. It is therefore a secondary element in Aqhat's reply and has been treated accordingly in the segmentation and definition of theme 24. The theme 'El withholds his consent' (27) has been inferred from the evident course of the narrative progression rather than generalized from an extant verbal texture. Had the verbalization of the theme been extant, the theme definition would probably have contained some reflection of the manner in which El indicated that his consent was being withheld (cf., the definition of theme 29). Since it is desired that the course of the events at theme level should be as fully represented as possible in the delineation of themes, theme 27 has been incorporated into the list. These same considerations apply, mutatis mutandis, to the listing of theme 31. Both themes are enclosed in round brackets.

### 3. The Plot Themes

The major narrative concern of this move centres upon Anat's desire, attempts and ultimate failure to gain possession of the bow. In the course of the banquet (19) Anat spies and covets the bow (20). She does not, of course, simply desire to possess a bow, nor even a bow like Aqhat's bow; she desires to possess Aqhat's bow.

This issue is sustained in the following narration as Anat attempts to get hold of the bow until finally the bow is lost by Yatpan and so placed beyond Anat's reach (35).

The development of the plot in the move commences with an unsatisfactory state or state of deficiency predicated to Anat: Anat does not possess the bow but desires to do so (20). In the progression of the narration in the move, Anat attempts to ameliorate this unsatisfactory state and attain a satisfactory state by securing possession of the bow. This, however, she does not accomplish, since the bow ends up by being broken and lost in the sea (35). Despite the lengths to which she went in her attempt to get hold of the bow, in the end she failed. Consequently, the move also ends with an unsatisfactory state: Anat still does not possess the bow, due to Yatpan's carelessness in losing it. The move, therefore, both begins and ends with an unsatisfactory state, and hence the nature of the plot process of the move is 'unsuccessful amelioration'.

The themes 'Anat covets the bow' (20) and 'Yatpan loses the bow' (35) are, accordingly, the initial and terminal plot themes of a move which has a plot process of unsuccessful amelioration and a major narrative concern centering on the failure of Anat to gain possession of the coveted bow.

The initial plot theme (20) is preceded by theme 19 in which Anat and Aqhat share a banquet together. This theme provides a preliminary situation or setting suitable for Anat to be in the presence of Aqhat and to have occasion to spy the bow. Some

other situation could have served equally well, or Anat could just as readily have seen and coveted the bow when she first encountered Aqhat. The banquet theme is not, therefore, an essential unit of plot action and development in the move. What is essential is what happens at the banquet, namely that Anat spies and covets the bow. Theme 19 is therefore a non-plot theme.

Themes 21 - 25 take the form of a verbal exchange between Anat and Aqhat and may be conveniently viewed together. In the course of this exchange, Anat, in response to, and as a consequence of, her desire to possess the bow, twice makes Aqhat an offer for his bow (21,23), and twice Aqhat makes a reply which is in effect a rejection of the offer and a refusal to surrender the bow (22,24). Frustrated in her attempts to persuade Aqhat to give her the bow, Anat devises a plot and issues a threat against Aqhat (25). Themes 23-24 run very closely parallel to themes 21-22. Although in terms of their specific thematic content Anat's offers in themes 21 and 23 and Aqhat's replies in themes 22 and 24 are quite different, the two pairs of themes (21-22; 23-24) both consist essentially of Anat's offer for the bow and Aqhat's rejection of the offer and his refusal to give her the bow.

It is clear that these themes represent an important stage in the advancement of the plot process of unsuccessful amelioration. Consequent upon her unsatisfactory state (20), Anat makes an attempt to ameliorate it by enjoining Aqhat to hand over the bow in exchange for some offer (21,23). Aqhat, however, refuses to comply, and hence the attempt is unsuccessful (22,24). From the



point of view of the development of the plot, what is essential in themes 21 and 23 is not the nature of the offers - silver and gold or whatever - but that Anat should make her attempt to gain possession of the bow by enjoining Aqhat to hand it over, thus giving Aqhat occasion to refuse to surrender the bow and so to render the attempt unsuccessful. Similarly, what is essential in themes 22 and 24 is not what Aqhat thought of these offers but that he should refuse to relinquish his bow and hence frustrate Anat's attempt to gain possession of it. On this refusal the further development of the plot hinges. It follows from this parallelism or repetition in function between 21-22 and 23-24 that only one or other of the pairs is actually essential to the development of the plot in the move. There is no reason nor necessity arising from the exigencies of the plot progression for two separate offers to be made and rejected, nor for that matter, why there should not have been three. But it is essential that at least one offer is made and rejected, for without that the plot development would be quite other than it is. Without the second offer and rejection, however, the plot development would be essentially the same as it is. Themes 23 and 24 merely repeat, but do not advance, the stage in the plot progression arrived at in themes 21 and 22, namely a refusal by Aqhat to give Anat the bow. Thus, although themes 23-24 run parallel to themes 21 and 22 and could be substituted for them in their absence, and hence are at least potential plot themes, in juxtaposition with theme

21-22 they are, nevertheless, inessential to the plot development and therefore non-plot themes. The plot themes are themes 21 and 22.

Aqhat's refusal results in the failure of Anat's attempt to gain possession of the bow by fair means. Theme 25 intimates Anat's intention to gain possession of the bow by foul means. In this theme Anat is said to devise a plan and issues a threat against Aqhat warning him of the possible consequences of resisting her wishes. The theme gives intimation, albeit in a veiled and enigmatic way, of yet a further attempt by Anat to secure the bow through violence, since she still so passionately desired it, and of the consequence of Aqhat's recalcitrance in refusing to give her the bow. All that is revealed of this further attempt, however, is that it will be carefully calculated and will or may involve the use of violence. As the narrative develops Anat does indeed make a further calculated attempt to obtain the bow involving the use of violence in the course of which Aqhat suffers the consequences of his refusal to surrender the bow. This development arises as a consequence of Anat's failure to secure the bow by peaceful persuasion (21-22). Theme 25 anticipates but in no way actually realizes this further development in the plot. It is thus a unit of thematic foreshadowing. While it foreshadows later plot themes in the movie, the foreshadowing is clearly secondary to the unfolding of the events themselves. The events are essential to the plot development, but it is not essential

that these be foreshadowed. Theme 25 is therefore a non-plot theme unit.

In themes 26-29 Anat pays a visit to El and then seeks and eventually gains El's permission to carry out the plan she had conceived (25). El's permission is actually given in theme 29. Although there is a progression in the course of the events (represented in the four themes), this progression is subordinate to the actual granting of consent and the four themes bear no implication for the subsequent development of the plot beyond that. El grants his consent by telling Anat to carry out her plan and adds that the one who opposes her will be struck down. The granting of the request runs parallel to the thematic foreshadowing in theme 25: Anat's devising a plan is paralleled by El telling her to carry it out, and Anat's issuing of a threat is paralleled by El's remark that he who opposes her would be struck down. Themes 26-29, therefore, climax in a very similar anticipation of the subsequent plot development as was found in theme 25. However, since this is now cast in the context of El granting his consent, Anat's intent to execute what theme 25 only enigmatically suggests now becomes clear. How exactly Anat proposes to do it has still of course to be seen. Theme 25 foreshadowed the further development of the plot which arises as a consequence of the failure of Anat's attempt to obtain the bow through Aqhat's refusal to hand it over. The form which this further development will take is the effecting of a carefully calculated plan. The securing of El's consent is not itself, however, a part of the plan, since it is to this plan

that El gives his consent. The consequences of theme 22 have not yet begun to be put into effect; El merely gives his permission that they might be. It seems quite conceivable that, so far as the exigencies of the plot are concerned, Anat could have proceeded to put her plan into effect without first gaining El's permission. Perhaps because of the extreme nature of the plan, and hence of the nature of the plot progression, it is necessary that Anat should first of all gain El's consent. Such a necessity, however, is attendant upon a particular plot development rather than an essential constituent of that development. It seems best, therefore, to regard theme 29 and with it themes 26-28 as non-plot themes.

In theme 30 Anat returns once again to Aqhat and feigns friendliness towards him in an attempt to lure him to Qart-Abilim. Anat is successful, and Aqhat accompanies her to the city (31). These two themes are closely related and together represent a further significant advance in the progression of the plot process. Anat is now beginning to put her plan into operation. The first step in her plan is to gain Aqhat's confidence, telling him in effect that all is forgiven and forgotten (her last words to him on the previous occasion they were together ~~were~~ a threat of violence), and to lure him to the place she has selected to smite him for his bow. This first step is successful, for a duped and unsuspecting Aqhat accompanies Anat to the city quite unaware of her villainous intent. Thus Anat, consequent upon her previous failure to obtain the bow, now has successfully accomplished the first step in her

renewed and more carefully calculated attempt to secure the bow. The way is prepared to put the second and decisive step into operation. Themes 30 and 31 are clearly essential units of plot development in the move and are therefore plot themes.

In theme 32 Anat travels to Yatpan and they plot together to smite Aqhat down in order to obtain the bow. Anat finalizes the details of the plot and issues Yatpan with his instructions. This is immediately followed by theme 33 in which Anat and Yatpan execute the plot and Aqhat is slain. These two themes are intimately related and constitute a further advance in the progression of the plot process. An unsuspecting Aqhat has been left behind at Qart-Abilim. Anat is now able to put into effect the second and final step of her plan which, she has no reason to suspect otherwise, will secure her possession of the bow. This step is put into operation as Anat and Yatpan first of all plot and then execute their villainous act against Aqhat. These two themes are therefore also plot themes.


This view of the relationship between themes 30-31 and 32-33 as representing two separate stages in the execution of Anat's plan is made somewhat problematical by the extensive lacuna which intervenes between them. Gibson suggests that the luring of Aqhat to Qart-Abilim was followed by an independent attempt by Anat to get hold of the bow (now lost in the lacuna) and that only after this attempt had failed did Anat finally decide to slay Aqhat<sup>1</sup>.

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1. CML<sup>2</sup>, p.25.

If, however, after luring Aqhat to Qart-Abilim, Anat hoped and tried to secure possession of the bow through some stratagem that was to leave Aqhat unscathed, it seems unlikely that she would have first sought El's permission - unless as a precaution in case this stratagem failed and more extreme measures were required. There is, however, a direct link between Anat's plan and violence, both when the plan is conceived (25) and when El grants his consent to its execution (29), which suggests that, after Anat takes her leave of El to implement her plan, the implementation extends down to theme 33 and that the plan represents a single attempt to get possession of the bow. Whether or not there was a further stage in the execution of the single plan (i.e., plot themes) intervening between 30-31 and 32-33 and now lost in the lacuna cannot be determined. Since this move evidences elsewhere considerable expansion of the plot through the introduction of non-plot themes (themes 25-29), it is quite possible that the thematic material now lost in the lacuna between themes 31 and 32 was inessential to the plot development and the execution of Anat's plan.

Following the slaying of Aqhat, in theme 34 Anat weeps and passes a comment on the situation. Anat's comment appears to be retrospective to the events which have just taken place. The theme in any event does not further advance the plot process and is therefore a non-plot theme unit.

Anat's plan has now been successfully carried out. Yet once again her attempt to secure possession is thwarted, not this time 



by Aqhat's recalcitrance, but by Yatpan's carelessness as he loses the bow. This occurs in theme 35, and with this theme, the terminal plot theme, the plot process of unsuccessful amelioration is brought to an end: Anat in the end does not gain possession of the bow.

There is, however, an additional theme (36) before the narration of the move actually terminates in which the reaction of Anat to the loss of the bow is described. The obscurity of this theme was remarked above. The comments of Anat towards the end, like that in theme 34, appears to be retrospective to what has just taken place. The final comment concerning the inevitable onset of infertility as a result of Aqhat's death is, however, prospective to the concern of the following move. The theme does not seem to function within the plot process of move C and may therefore be considered a non-plot theme.

The plot themes of this move are therefore themes 20,21,22, 30,31,32,33 and 35. The remaining themes are non-plot themes.

#### 4. The Ground-Themes

The eight plot themes may be generalized and defined at ground-theme level as follows:

- XI. The villain lacks an object.
- XII. The villain delivers an injunction to the hero.
- XIII. The hero violates the injunction.
- XIV. The villain seeks to deceive the hero.

- XV. (The hero is deceived by the villain).
- XVI. The villain and helper plot villainy against the hero.
- XVII. The villain and helper commit villainy against the hero.
- XVIII. The helper fails to liquidate the lack of the villain.

The characters who participate in the plot theme action of this move are Aqhat, Anat and Yatpan. Yatpan assists Anat and both together oppose Aqhat. Aqhat, Anat and Yatpan fulfil the roles of the hero, the villain, and the helper of the villain respectively.

The initial plot theme 'Anat covets the bow' (20) directly implies her non-possession of the bow. The theme functions as the initial lack that gives rise to the plot process in the move which, however, because of its nature, will fail to eliminate it. The lack is predicated to Anat and she lacks an object. The plot theme may therefore be expressed at ground-theme level as 'The villain lacks an object' (XI).

In the next two plot themes Anat enjoins Aqhat to hand over the bow in exchange for silver and gold (21) but Aqhat refuses and tells her to get one for herself from Kothar (22). Those two themes perform complementary functions in the plot. The villain, consequent upon the lack, delivers an injunction to the hero which, if obeyed, will result in the elimination of the lack. The hero, however, violates the injunction. The immediate consequence of the violation of the injunction is that the lack still persists. The further consequence is that it results in yet another attempt by the villain

to eliminate the lack in which also the hero will suffer the consequences for violating the injunction. Themes 21 and 22 may be defined at ground-theme level as 'The villain delivers an injunction to the hero' (XII) and 'The hero violates the injunction' (XIII).

Thereby frustrated in her attempt to secure the bow, Anat makes a further attempt which involves the implementation of a careful plan. The plan has two stages. The first stage is implemented through plot themes 30 and 31. In theme 30 Anat feigns friendliness towards Aqhat and seeks to lure him to Qart-Abilim. Her guile worked: for an unsuspecting Aqhat accompanied her there (31). Those two themes likewise perform complementary functions. In theme 30 the villain seeks to deceive the hero, disguising her true intentions from him in order to gain advantage over the hero preparatory to carrying out the true intentions which the deception is designed to disguise. The villain is successful, for the hero is totally deceived and unwittingly plays into the villain's hands (31). These two themes can be defined at ground-theme level as 'The villain seeks to deceive the hero' (XIV) and 'The hero is deceived by the villain' (XV).

In themes 32 and 33 Anat enlists the aid of Yatpan and together they plot and then execute the slaying of Aqhat in order to obtain the bow. Complementary functions are again performed by these two themes. The villain is now ready to implement the second stage of her plan. Exploiting the advantage she has gained over

the hero through the deception, with the aid of a helper she plots and then commits a violent act of villainy against the hero. At ground-theme level these themes may accordingly be defined 'The villain and helper plot villainy against the hero' (XVI) and 'The villain and helper commit villainy against the hero' (XVII).

Despite the successful implementation of her plan, Anat's desire to possess the bow is frustrated by Yatpan's carelessness (35). The terminal ground-theme corresponding to the loss of the bow may be defined as 'The helper fails to liquidate the lack of the villain' (XVIII).

#### MOVE D : The Failure of Danel to Restore Fertility to the Land

##### 1. The Course of Events

A major transition in the narrative takes place at 19:19. Aqhat is dead, and Anat and the bow now disappear from the remainder of the (extant) narrative. Danel, absent throughout move C, reappears once again, and with his reappearance the narrative commences the narration of yet another move.

The narration of move D begins with a scene in which Danel is sitting at the gate dispensing justice (19:19-25). While he is engaged in this activity, he spies Pughat approaching towards him (25-28). As Pughat draws near to Danel, she notices that all the crops have withered and also notices eagles hovering over her father's house. Pughat immediately reacts by weeping, and implicates Danel in her mourning by rending his cloak, thereby,

no doubt, also drawing the state of affairs to Danel's attention (28-37). In the face of this critical situation, Danel is galvanized into action. He immediately proceeds to pray that the rains might pour forth upon the crops and asks anxiously if Baal was going to fail for seven/eight years without sending forth the rains (38-48 - see below). Danel then issues a command to Pughat to saddle his donkey (49-54). Pughat obediently saddles his donkey and helps Danel to mount it (54-60). Danel sets off and comes first of all to what is described as his 'parched land' (palt), where he espies a solitary shoot (bşql). He then performs a rather obscure rite which involves embracing and kissing the shoot and expressing the desire that it would sprout up from the parched land so that Aqhat might reap it (61-67). Danel sets off again and comes to what is now described as his 'dried land' (aklt). Here he performs exactly the same rite with a solitary ear of corn (şblt) which he espied in his dried land (68-74).

## 2. The Themes

Following this outline of the course of events, the narration may be segmented and defined at theme level as follows:

37. Danel sits at the gate dispensing justice 19:19-25.
38. Danel espies the approach of Pughat 25-28.
39. Pughat espies the withered crops 28-37.
40. Danel prays for the rain to fall 38-48.
41. [The rain does not fall].

42. Danel commands Pughat to saddle his donkey 49-54.
43. Pughat saddles his donkey 54-60.
44. Danel performs a fertility rite with a shoot 61-67.
45. [The shoot does not sprout up from the ground] .
46. Danel performs a fertility rite with an ear of corn 68-74.
47. [The ear of corn does not sprout up from the ground] .
48. [Danel fails to restore fertility] .

The segmentation and definition of themes 37,38,42 and 43 require no special comment. The basis for the remaining theme definitions in the list will be given in the next section.

### 3. The Plot Themes

The major narrative concern of this move centres upon the issue of in/fertility. This concern is foreshadowed at the close of Anat's preceding speech (36). Within move D it is first introduced when Pughat spies the withered crops (39). It is sustained in the narration until 19:74. At this point it is abruptly terminated (cf., bph rgm lyša ..., 75) by the approach of the youths as the narrative moves on to other concerns.

The move commences with an unsatisfactory state or state of deficiency: infertility afflicts the lands and crops. This unsatisfactory state is clearly implied in Pughat's espyal of the withered crops. Assuming that this state gives rise to the development of a plot process (i.e., that it was recognized to be an unsatisfactory state and that something was done about it, as seems to be the case), there are two ways in which the plot process



could terminate: 1) with the elimination of the unsatisfactory state, or 2) with the failure to eliminate the unsatisfactory state.

That the plot process in this move terminated with the elimination of the unsatisfactory state (i.e., the restoration of fertility) is very improbable. There is not the slightest indication in the text that fertility was restored before the approach of the youths. Had such a critical issue been resolved in this satisfactory way, one would expect some indication of this in the text. The very abruptness with which the concern is terminated suggests that it was not resolved by the restoration of fertility.

On the other hand, there is every reason why the unsatisfactory state should not be eliminated at the close of the move. Commenting on the passage in which Pughat spies the withered crops (28-37), Gaster observes that "The point of this passage lies very largely in the ancient Semitic idea that the shedding of innocent blood pollutes the land and renders it infertile."<sup>1</sup> There is an intimate connection between the slaying of Aqhat and the state of infertility. The onset of infertility is a consequence of the particular manner and circumstances of Aqhat's death, namely homicide. Danel and Pughat, however, are quite ignorant of the fact that Aqhat has been slain causing the infertility. Thus, while Danel occupies himself with the issue of infertility, the innocent blood which has been

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1. Thespis, p. 357.

violently shed still remains uncovered and unrequited - quite unknown to Danel. It would seem to be quite inappropriate for fertility to be restored at this point in the narrative, since its root cause has still to be dealt with. This Danel proceeds to do, however, only after he learns of Aqhat's fate. It is most probable, therefore, that fertility is not restored before the approach of the youths; hence, corresponding to the initial unsatisfactory state, a terminal state involving the failure to eliminate the unsatisfactory state may be reasonably inferred. The move thus both begins and ends with an unsatisfactory state, and so the nature of the plot process is 'unsuccessful amelioration'.

The initial plot theme of the move is 'Pughat espies the withered crops' (39). This theme directly implies the unsatisfactory state posed by the onset of infertility and is clearly the theme that sets things in motion in the move. In so defining this segment of the theme texture level at theme level, it is assumed that the espial of infertility is the most significant aspect of the segment as a topical (thematic) stage in the progression of the story.

The plot process terminates in the failure to eliminate the initial unsatisfactory state, that is, the failure to restore fertility. There is, however, no statement in the narration that explicitly states that fertility was not restored. One is left to infer that it has not. That is to say, the terminal ground-theme involving the failure to liquidate the lack (see below) is not

actually realized in the narrative. Following the procedure and for the reasons explained above, this inferred terminal ground-theme may be conveniently represented at theme level by the theme definition 'Danel fails to restore fertility' (48), with both the ground-theme and its corresponding theme enclosed in square brackets.<sup>1</sup>

This identification of the narrative concern, plot process and initial and terminal plot themes of the move (and indeed the assumption that this portion of the narrative constitutes a move) cannot, of course, be separated from the view taken of the significance of the course of events in the move following theme 39. Unless at least certain of these events are plot events that represent an (unsuccessful) attempt or attempts to ameliorate the initial unsatisfactory state there is no plot progression and hence no move in this portion of the narrative. The course of these events must now be examined.

The significance of theme 40, which immediately follows the initial plot theme, is much disputed. Danel is clearly saying something about the rains and their function in relation to in/fertility, and therefore the theme bears directly upon the narrative concern of the move. The main point at issue is whether in relation to in/fertility this theme has negative or positive import. That is to say, is Danel pronouncing a curse to the

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1. See above, p. 167.

effect that there might be a drought in the land,<sup>1</sup> or is he pronouncing a prayer (or adjuration) to the effect that the drought (espied by Pughat) might be staved off and fertility return to the land with the fall of the rains?<sup>2</sup> Watson observes that the interpretation of this theme depends upon the significance given to the other events of which it forms a part<sup>3</sup>. The crucial events in this respect are those represented by themes 44 and 46 in which Danel performs a fertility rite, first with a shoot and then with an ear of corn. These themes, therefore, may be considered first.

Gaster suggests that these themes may be reflections of rites connected with the reaping of the last sheaf~~fa~~ at a harvest ceremony. Since the last sheaf~~fa~~ is often represented as a bride at such ceremonies, Danel's embracing and kissing of the shoot/ear of corn may be explained as a reminiscence of this custom<sup>4</sup>. Be that as it may, it seems clear that, however the details be explained -

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1. So, e.g., Ginsberg, "A Ugaritic Parallel to 2 Sam 1 21," pp. 211-13; Gaster, Thespis, p. 358; Watson, "Puzzling Passages in the Tale of Aqhat," UF, 8 (1976), p. 337.
  2. So, e.g., Fenton, "Ugaritica-Biblica" p.68, n.16; Dietrich and Loretz "Zur ugaritischen Lexikographie (VI)," pp. 273-74; de Moor, "A Note on CTA 19 (1 AQHT): l. 39-42," pp. 495-96; Caquot, TO, p. 444; Gibson, CML<sup>2</sup>, pp. 25, 114.
  3. "Puzzling Passages in the Tale of Aqhat" p. 377, n.48.
  4. Thespis, pp. 359-60.

and Gaster remarks that the significance of the details (in their ritual context) was obscure even to the ancient narrator<sup>1</sup> - within the narrative context of the move the themes have positive import in relation to the issue of in/fertility. As Danel performs the rites, he expresses the desire that the shoot/ear of corn might spring up from the ground and that Aqhat might reap it, in token, no doubt, of an abundant harvest. Danel is thus concerned that fertility should return to the land and is evidently taking steps to try and secure its return<sup>2</sup>.

Clearly, if Danel's steps issue in success, fertility will be restored and the initial unsatisfactory state will be eliminated. The move, however, terminates with the failure to eliminate the unsatisfactory state. That being so, it is to be inferred that Danel's performance of these rites were to no effect, that is that the shoot/ear of corn does not sprout up from the ground.

It is evident that, so interpreted, Danel's performance of the rites not only bears directly upon the major narrative concern of the move but also represents an important stage in the advancement of the plot process of unsuccessful amelioration. In response to the unsatisfactory state of infertility Danel engages in the performance of a task designed to ameliorate it and secure a corresponding satisfactory state, namely the state of fertility. In accordance with the plot process of the move, Danel nevertheless fails to successfully accomplish the task which he had undertaken.

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1. Ibid., p. 360.

2. Cf., Caquot, TO, p. 408; Gibson, CML<sup>2</sup>, pp. 25-26.

This failure also represents an important step in the plot progression of unsuccessful amelioration, since the successful accomplishment of the task would transform the plot process into successful amelioration. However, that Danel's performance of the rites did not produce the desired effects is not made explicit in the narration. In this instance the medial ground-theme involving the failure to accomplish the task (see below) has not been realized in the narrative. A suitable specification of this inferred ground-theme at theme level is 'The shoot/ear of corn does not sprout up from the ground' 45/47, and these themes have therefore been listed and enclosed in square brackets accordingly, since they represent an important, albeit unrealized, structural component of the plot progression.

In so far as the performance of those rites are undertaken in response to the initial unsatisfactory state of infertility and are designed to ameliorate this unsatisfactory state - although, in the event, unsuccessfully - the portion of narration between 19:19 and 19:74 constitutes a move with initial, medial and terminal plot components.

It is to be observed that the two pairs formed by themes 44-45 and 46-47 are very closely parallel. The chief difference is the object upon which the rite is performed (shoot/ear of corn). Both performances of the rite are unsuccessful. Although these themes represent an important stage in the advancement of the plot process of unsuccessful amelioration, it would appear that the strict demands of the plot development are satisfied by the realization of only one



unsuccessful performance of the rite. That is to say, from the point of view of the development of the plot, there is no reason why the rite should have been performed twice, nor indeed why it should not have been performed yet a further time; but it is essential that it be performed once, since otherwise the plot progression would be quite different from what it is. Themes 46-47 repeat rather than advance the plot progression achieved by themes 44-45. Since only one pair is essential to, and a constituent of, the medial plot progression, themes 44-45 may be regarded as essential plot themes. Since it is inessential to the plot that Danel should perform the rite twice, themes 46-47 are, in juxtaposition with themes 44-45, best regarded as non-plot themes.

If this is a correct representation of the significance of the course of events within the limits of the move of which theme 40 forms a part, the interpretation of this theme as a curse to effect infertility conflicts with Danel's subsequent efforts to effect fertility through the performance of the rites<sup>1</sup>. There would seem to be three possible courses that can be taken in the face of this conflict. Firstly, Danel's pronouncement of the curse may be taken as a purely conventional reaction to the situation of the uncovered and unrequited blood that results from the death of Aqhat. The association between this convention and the death of Aqhat may have proved so strong that the theme has been 'attracted' into the

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1. Cf., de Moor, "A Note on CTA 19 (1 AQHT): 1.39-42," p. 495.

narrative into an inappropriate narrative context - through the further association of the theme with the issue of infertility in general. In this case the conflict and inconsistency may be allowed to stand. Secondly, one may retain the curse and seek to resolve the conflict by interpreting Danel's performance of the rites in some other way. Thus Watson suggests "Could it be that Danel's cloud-curse was a test: if the crops withered then his son was dead? The ceremony would thus be Danel seeing whether his curse had taken effect."<sup>1</sup> On this view, however, the actual performance of the rites would be totally superfluous. The evidence of infertility was all around him. A solitary shoot in the midst of a drought blighted land would hardly allay Danel's realization that his curse had taken effect and that his son was indeed dead. Yet he expresses the hope that Aqhat's hand might reap it. Danel tours his infertile land on the lookout for traces of fertility, not to see if it is infertile. The solitary traces of fertility then become subject to the performance of the rites, and it is difficult to escape the impression that the rites are intended to counteract the infertility. Thirdly, one may interpret the performance of the rites as an attempt to restore fertility and resolve the conflict by interpreting theme 40 as a prayer for the rains to fall. This is the view which is adopted in this analysis.

Danel's prayer for rain, like his performance of the rite, has the end in view that fertility might be restored to the land. This theme, therefore, also represents an important step in the

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1. "Puzzling Passages in the Tale of Aqhat," p. 377, n.48.

advancement of the plot progression. Danel prays for rain in direct response to the existence of the initial unsatisfactory state, and his prayer is designed to achieve its elimination. If Danel's prayer had been answered, fertility would have been restored to the land. Here too, therefore, it is to be inferred that Danel's steps to secure the amelioration of the unsatisfactory state were to no effect, that is that the rains did not fall,<sup>1</sup> in accordance with the plot process of unsuccessful amelioration. That Danel prays to no effect is an important step in the plot progression, although, like the failure of the rites, it is not made explicit in the narrative<sup>2</sup>. In this case the medial ground-theme involving the failure of the helper to intervene (see below) has not been realized in the narrative. It may conveniently be represented at theme level by 'The rain does not fall' (41) enclosed, as appropriate, in square brackets. Themes 41 and 42 are therefore also plot themes.

The four remaining themes (37,38,43,43) are all non-plot themes. None of these themes bear directly upon the major narrative concern of in/fertility nor represent essential stages in the plot development. Theme 37 merely serves to place Danel in a situation suitable to his espyal of the approach of Pughat (38).

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1. Cf., Caquot, TO, p.408.

2. Following Dijkstra and de Moor, "Problematical Passages," pp.201-02, lines 42-42 are taken to be a series of anxious questions. The failure of the rains is therefore suggested in the text as at least a possibility. Caquot (TO, p.444) interprets the lines as narrative statements with the result that the failure of Danel's prayer to secure the rains is made explicit.

Theme 38 serves to introduce Pughat into the narration preparatory to her subsequent espial of infertility (39) which initiates the plot development. Themes 42-43 serve as a rather elaborate element of spatial transference, providing Danel with a mode of conveyance, and facilitating and linking Danel's activities at the two separate localities demanded by the plot progression.

The plot themes in move D are therefore 39,40,41,44,45 and 48. The remaining themes are all non-plot themes.

#### 4. The Ground-Themes

The ground-themes of this move may be delineated and defined as follows:

- XIX. Lack of a condition.
- XX. The hero seeks the intervention of the helper.
- XXI. [The helper does not intervene for the hero].
- XXII. The hero undertakes a task.
- XXIII. [The hero does not accomplish the task.]
- XXIV. [The hero fails to liquidate the lack].

The initial plot theme 'Pughat espies the withered crops' (39) functions in the plot to present the initial lack that gives rise to the plot development. That which is lacked is not now an object which can pass into a character's possession but a state or condition, namely the condition of fertility. Furthermore, this lack is not predicated to a character: it is neither Danel's nor Pughat's own personal lack but one which exists independently of them. Accordingly,

although Pughat is the character who happens to espy the infertility, this is a feature belonging to the manner in which the initial ground-theme is specified and realized at theme level. Pughat is not the specification of a ground-theme role in relation to the initial lack. The corresponding initial ground-theme may thus be defined as 'Lack of a condition' (XIX).

In the next plot theme Danel prays for the rains to fall (40). Danel's prayer implicates Baal in the action in an indirect way. It is Baal who might (and does) withhold the rains (lines 42-43), and it is thus Baal who, Danel hopes, will send the rains in answer to Danel's prayer. In the move Danel fulfils the role of the hero. Through his prayer for rain he implicates Baal in the role of the helper of the hero. The sending of the rains would result in the restoration of fertility and hence in the elimination of the initial lack. The hero, therefore, consequent upon the lack, seeks a critical and decisive act of intervention (the sending of the rains) by the helper towards the liquidation of the lack. However, the rains do not fall (41); hence the helper does not intervene at the hero's request. These two plot themes perform complementary functions and may be defined at ground-theme level as 'The hero seeks the intervention of the helper' (XX) and 'The helper does not intervene for the hero' (XXI)<sup>1</sup>. At theme level the specification of the ground-theme role of the helper (= Baal) is implicit rather than explicit.

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1. For negative ground-themes see Doležel, "From Motifs to Motifemes," p. 84.

The immediate consequence of the failure of the helper to intervene is that the initial lack still remains unliquidated. The further consequence is that the hero seeks the liquidation of the lack through other means. Thus, in the next plot theme, Danel performs the fertility rite (44). Because the helper does not intervene, the hero is thrown back upon his own resources and performs a task which he hopes will lead to the liquidation of the lack. But the shoot does not sprout up from the ground (45), and therefore the hero does not successfully accomplish the task. Once again the plot themes have complementary functions which can be expressed at ground-theme level as 'The hero undertakes a task' (XXII) and 'The hero does not accomplish the task' (XXIII).

As a consequence of this failure, Danel fails to restore fertility (48). The initial lack, therefore, is not liquidated. The corresponding terminal ground-theme may be expressed as 'The hero fails to liquidate the lack' (XXIV).

The use of the term 'intervene' in the definition of the ground-theme pair XX-XXI assumes an equivalence between this pair and the pairs IV-V and VIII-IX. It will be recalled that basic to the nature of an act of intervention as a structural component of plot is 1) that the act is performed by the helper on the hero's behalf, and 2) that it is immediately followed by the liquidation of the lack without any further medial plot development. Ground-theme XXI is simply the negative counterpart of ground-themes V and IX: the helper does not perform the act of intervention on the hero's behalf, and the immediate consequence of this non-intervention



is the non-liquidation of the lack - although not the final non-liquidation of the lack in the move, since the further consequence is that yet another (unsuccessful) attempt is made to liquidate the lack. Similarly ground-theme XXII, which involves the failure to accomplish the task, is simply the negative counterpart of the accomplishment of the task which occurs as ground-theme XXIX in move E. The basis for this equivalence and the distinction between the act of intervention and the act of accomplishing a task as structural components of plot will be discussed in the context of the ground-themes in move E.

#### MOVE E : The Burial of Aqhat

##### 1. The Course of Events

Move D is abruptly terminated as Danel spies the approach of the two youths who come to inform him of Aqhat's fate. With this abrupt transition, the narrative begins the narration of a fifth move.

Move E commences with Danel's espyal of the approach of the youths. The youths approach in an attitude of mourning and strike each other "twice on the crown, three times above the ear" - a dramatic enactment of the fate of Aqhat which they come to disclose to Danel (75-83). As they approach, they appear to prepare Danel to receive some bad news; and when they arrive they tell him that Aqhat is dead (83-93). Danel is physically convulsed in great distress upon receiving this bad news and makes a speech in

which he, presumably, makes some comment about the situation (93-99). Only the word 'smitten' (mḥs), however, survives from this speech before a lacuna of five lines. When the text resumes, Danel is resolutely seeking the remains of Aqhat in the gizzards of various eagles in order to bury Aqhat. The attempts to find Aqhat's remains in the gizzards of the 'eagles' (nšrm, 105-120) and Hirgab, the father of the eagles, (120-134) are unsuccessful. Danel's third attempt issues in success. He finds the remains of Aqhat in the gizzards of Sumul, the mother of the eagles, and proceeds to bury Aqhat (134-147). For reasons given below, it is necessary to consider in detail the course of events only in the third attempt (134-147).

Danel spies Sumul and immediately makes a request that Baal would break her wings so that she might fall under his feet (134-138) and declares his intention to search in the gizzards of Sumul (138-139) and, should he find Aqhat's remains (139-140), his intention or desire to bury Aqhat (140-141). Baal consents to Danel's request and breaks Sumul's wings, and she falls under his feet (141-144). Danel then searched in the gizzards of Sumul (144) and found the remains of Aqhat (145) which he then proceeded to bury (145-147).

After Danel has buried Aqhat, he invokes a curse upon any eagle that might disturb Aqhat's grave (148-151).

## 2. The Themes

The narration in this move can be segmented and the segments

defined at theme level as follows:

49. Danel espies the approach of two youths 19:75-83.
50. The youths communicate bad news to Danel 83-93.
51. Danel is distressed upon receiving the bad news 93-99(\*).
52. Danel and the 'Eagles' 105-120.
53. Danel and Hingab 120-134.
54. Danel requests Baal to fell Sumul 134-138.
55. Danel declares his intention to seek the remains of Aqhat in the gizzards of Sumul 138-139.
56. If he finds the remains of Aqhat in the gizzards of Sumul - 139-140.
57. Danel desires to bury Aqhat 140-141.
58. Baal fells Sumul 141-144.
59. Danel seeks the remains of Aqhat in the gizzards of Sumul 144.
60. Danel finds the remains of Aqhat in the gizzards of Sumul 145.
61. Danel buries Aqhat 145-147.
62. Danel invokes a curse upon the disturbers of Aqhat's grave 148-151.

### 3. The Plot Themes

The major narrative concern of this move is the burial of Aqhat. Following the disclosure of the fate of Aqhat (themes 49-51) this concern is first introduced in Danel's statement of his intention or desire to bury Aqhat (52 (111-112), 53(126-127) and 57) - unless Danel expressed the need or his desire to bury Aqhat in the lacuna between 99 and 105. This concern terminates with the burial of

Aqhat (61).

The move thus begins with an unsatisfactory state: Aqhat's remains have not been buried. This state of deficiency is directly implied in Danel's expression of his desire to bury Aqhat. At the end of the move this unsatisfactory state is eliminated and a satisfactory state is achieved: Aqhat's remains are buried by Danel. The plot process of the move is therefore 'successful amelioration', since it develops from an unsatisfactory state and achieves a satisfactory state.

The theme 'Danel buries Aqhat' (61) is clearly the terminal plot theme of the move. The corresponding initial plot theme is considered to be 'Danel desires to bury Aqhat' (57). The identification of this theme as the initial plot theme requires some justification. Danel of course expresses his desire to bury Aqhat in the context of the narration of the two unsuccessful attempts to find the remains (53,54). The reasons why these have been bypassed in favour of 57 in delineating the initial plot theme will be explained presently. To identify theme 57 as the initial plot theme of the move assumes that this theme is absolutely essential to the plot. It is to be granted, however, that it is not essential that Danel at this point in the progression of the events should express his desire to bury Aqhat. Nevertheless, it is essential that Aqhat's remains are unburied, since this initiates the plot process designed to ameliorate this unsatisfactory state, and it is essential that Danel should have the desire to bury

Aqhat (whether he expresses it or not), since he is deeply involved in the process of amelioration. The identification also assumes that theme 57 specifies the initial ground-theme 'Lack of a condition' (see below). The question, therefore, is whether or not this ground-theme was actually realized in the narration (it is implied in the terminal ground-theme) and, if it was, the manner in which it is specified. There would seem to be three possibilities: 1) the initial ground-theme is not realized in the narrative (theme definition: [Aqhat is not buried] ), 2) the ground-theme was realized in the lacuna between 99 and 105 (theme definition: (Aqhat is not buried) ), 3) the ground-theme is realized in theme 57 in the mode of Danel's expression of his desire to bury Aqhat, implying the unsatisfactory state constituted by Aqhat's lack of burial. This third possibility has the advantage that it corresponds with an objective segment of extant text and, since there is no reason to reject it in favour of the first two possibilities, it is to be preferred.

Having identified the major narrative concern, plot process and initial and terminal plot themes of the move, the question of the relationship between the two unsuccessful attempts (53,54) and the successful attempt (54-61) to find Aqhat's remains may now be discussed.

Before Danel can bury Aqhat it is necessary that he should first of all find his remains. Happily Danel possesses the knowledge that Aqhat's remains have been devoured by eagles,

although how he came by this knowledge is not clear. This limits his search for the remains; but which eagle or eagles? It is this theme of the search for Aqhat's remains, with the possibility of its failure or success, which gives rise to and determines the division of the narration between 105 and 147 into its three major sections (53, 54 and 65-61). Danel's searches for the remains of Aqhat in the gizzards of the rank and file of the eagles (52) and Hirgab, the father of the eagles (53) are unsuccessful. Finally he seeks the remains in the gizzards of Sumul, the mother of the eagles, and his search this time is successful (59-60). He is thus enabled to bury Aqhat (61).

In the plot progression towards successful amelioration the themes of the search for the remains and the findings of the remains (59-60) are clearly essential. Aqhat cannot be buried until his remains are found. Only with the search ~~and~~ and its successful issue can there be any possibility for the unsatisfactory state to be ameliorated. The search is successful, however, only in the third and final occasion. The question is whether the searches which do not issue in success are also essential units of plot action and development which represent significant stages in the plot progression towards amelioration. The answer must be that they are not. The very fact that they are unsuccessful means that they can in no essential way contribute to the plot process of successful amelioration. If the third search had also proved unsuccessful and no further search was made



involving another eagle, the course of the progression of the plot process in the move would be radically affected. Either his remains would be recovered elsewhere in some different way or they would not be recovered at all (thus altering the plot process to unsuccessful amelioration). If, however, Daniel found the remains at the first attempt (and why not?) the plot process through which the initial unsatisfactory state is ameliorated would be essentially the same. All that would happen would be the abbreviation of the narration in the move by the elimination of the unsuccessful attempts. There is no reason arising from the demands of plot progression towards amelioration why there should not have been one, three or more unsuccessful searches before the successful search instead of the present two nor, indeed, why there should have been any at all. The searches and their unsuccessful issues in 52 and 53 are not essential to the plot and are therefore non-plot themes.

The presence of 52 and 53 in the move alongside 54-61 is, from the point of view of the general course of the events, wholly determined by their unsuccessful searches. In so far as this is inessential to the plot, none of the additional material (themes) in these sections can be regarded as essential. The themes which actually compose these sections could of course have been delineated in the same manner as themes 54-61 (Daniel and Sumul) with very similar results. Since, however, it will not be necessary to examine these sections in greater detail with a view to delineating

their plot themes and subsequently generalizing these to ground-theme level (as will presently be done with 54-61), it was considered unnecessary to give this more detailed delineation of the themes in these sections.

The narration of the move commences with Danel's espyal of the approach of the youths (49) who then come and communicate the bad news to Danel that Aqhat is dead (50) at whose reception Danel is greatly distressed (51). These themes do not bear directly upon the particular concern of the burial of Aqhat in the move in that they are equally pertinent to the cursing of the cites, the mourning for Aqhat and the exaction of vengeance, all of which are related in subsequent narration and all of which depend alike upon Danel's knowledge of the death of Aqhat, as does his concern to bury Aqhat. Themes 49-51 do not contribute to the advancement of the plot process of amelioration which achieves the burial of Aqhat. These themes are best regarded as introductory or preparatory to the implementation of the plot development of the move - and, indeed, to the remaining narration extant in the narrative - and therefore in themselves non-plot themes.

After Danel exhausts his distress at receiving the bad news, he espies Sumul in flight (omitting 52 and 53) and requests Baal to fell her under his feet (54). Danel goes on to declare his intention to seek the remains of Aqhat in her gizzards (55) and, on condition that he finds the remains (56), his intention to bury

Aqhat (57). Baal responds by felling Sumul (58) and Danel accordingly seeks (59) and finds (60) Aqhat's remains in Sumul's gizzards and buries him (61). As well as the initial and terminal plot themes (57, 61), it has already been remarked that themes 59 and 60, in which Danel seeks and finds Aqhat's remains, are essential units of plot action and development in the move. It is, however, quite inessential to the plot process that Danel should express his intention to seek the remains (55) and his hope of finding them (56) before he actually carries it out. These theme units are best regarded as non-plot themes. On the other hand, before Danel is able to undertake his search, it is necessary that Sumul be felled, for otherwise Sumul, the object of his search, is beyond reach. Hence Danel's request to Baal to fell Sumul (54) and Baal's felling of Sumul (58) are essential to the achievement of the plot process of amelioration and are, accordingly, plot themes.

The theme 'Danel invokes a curse upon the disturbers of Aqhat's grave' (62) lies beyond the plot process that achieves the burial of Aqhat and is not therefore a constituent of it. It is a non-plot theme.

Within move E, therefore, the plot themes are themes 54, 57, 58, 59, 60 and 61; the non-plot themes are themes 49, 50, 51, 52, 53, 55, 56 and 62.

#### 4. The Ground-Themes

The ground-themes specified by the six plot themes may be

defined as follows:

- XXV. Lack of a condition.<sup>1</sup>
- XXVI. The hero seeks the aid of the helper.
- XXVII. The helper aids the hero.
- XXVIII. The hero undertakes a task.
- XXIX. The hero accomplishes the task.
- XXX. The hero liquidates the lack.

Only two characters participate in the plot action of this move: Danel and Baal. These two characters fulfil the role of the hero and the helper of the hero respectively.

The initial plot theme 'Danel desires to bury Aqhat' (54) directly implies the unsatisfactory state that Aqhat's remains are unburied and functions in the plot as the initial lack which gives rise to the plot development. Once again that which is lacked is a state or condition (burial) and again the lack is not predicated to a character (cf., move D). Thus, although the lack is realized at theme level through Danel's desire to bury Aqhat, Danel does not specify a ground-theme role in relation to the initial ground-theme. The initial ground-theme may, therefore, be expressed as 'Lack of a condition' (XIX).

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1. The initial plot theme/ground-theme (57/XXV) in this move is realized in a position following the first medial plot theme/ground-theme (54/XXVI). The numbering of the themes follows the order given in the narrative; the numbering of the ground-themes follows the functional relation of the elements to each other in the plot development and that order is also followed in this listing of the ground-themes of the move.

In the next two plot themes Danel requests Baal to fell Sumul (57) and Baal fells Sumul (58). Danel is intent upon seeking Aqhat's remains, but in order to do this he requires Baal's assistance. Through the request, the hero seeks to secure the aid of the helper; through granting the request, the helper renders aid to the hero. The themes have complementary functions and may be generalized and defined at ground-theme level as 'The hero seeks the aid of the helper' (XXVI) and 'The helper aids the hero' (XXVII).

Once Baal has felled Sumul, Danel is now in a position where he can seek (59) and so find (60) the remains of Aqhat. These themes likewise perform complementary functions. As a consequence of the aid rendered by the helper, the hero is now able to undertake the task of searching for Aqhat's remains (59) and he successfully accomplishes the task by finding the remains (60). These themes may be expressed at ground-theme level as 'The hero undertakes a task' (XXVIII) and 'The hero accomplishes the task' (XXIX).

In the terminal plot theme Danel buries Aqhat. With the burial of Aqhat, the initial lack is eliminated. This theme may therefore be defined at ground-theme level as 'The hero liquidates the lack' (XXX).

One or two remarks must be made concerning the nature of the medial ground-themes in this move as structural components of plot in relation to the nature of some of the other components identified in the earlier moves.

Firstly, the rendering of aid (XXVII) is similar to the act of intervention (V,IX) in that in both a helper performs an act on behalf of the hero that progresses towards the liquidation of the lack. The two may be distinguished, however, by their relation to the terminal liquidation. The act of intervention is immediately followed by the terminal ground-theme without any further medial development whereas the act of rendering aid is not. The rendition of aid rather enables the recipient to thereafter become involved in some further action which would have been too difficult or impossible for him to engage in without having received the aid. The terminal liquidation of the lack will depend at the very least upon the successful issue of this further action and therefore the act of rendering aid must be followed by further medial plot progression before the initial lack can be liquidated. The two acts are therefore quite distinct structural components of plot.

Secondly, the act of accomplishing a task (XXIX) is similar to the act of intervention (V,IX) in that both acts are of such a critical and decisive nature in the plot development that they are immediately followed by the terminal ground-theme without any further medial plot development. The distinction between them devolves upon whether the act is performed by the helper (intervenes) or the hero (accomplishes the task). Thus the helper intervenes and the hero accomplishes tasks. It seems worthwhile to be able to distinguish between these two acts even though both occur in the same position in a move in relation to the terminal



ground-theme.

Thirdly, the use of the term 'task' in the definition of ground-themes XXVIII - XXIX and in ground-themes XXII - XXIII assumes an essential equivalence between the pairs as structural components of plot. As indicated above, the act of accomplishing a task is an act performed by the hero which is immediately followed by the terminal liquidation of the lack. In ground-theme XXIII in move D the hero does not accomplish the task and the immediate consequence is the non-liquidation of the lack. This is clearly simply the negative counterpart of ground-theme XXIX.

The narration of move E terminates with the burial of Aqhat and the invocation of a curse upon the disturbers of Aqhat's grave. There then follows a series of three theme units (63-65) in which Danel curses three cities in rapid succession. The cursing of the cities is then followed by theme 66 in which Danel institutes mourning rites for Aqhat. Themes 63-65 and 66 form two relatively independent episodes in the narrative. These episodes are not structured in the narrative as a part of the plot progression of either move E or move F but rather form something of an interlude between these two moves. Thus, viewed externally in relation to the events which surround these episodes, they do not constitute part of the plot structure of the narrative. Viewed internally neither of these episodes can be considered to constitute an independent move since they lack any kind of movement or narrative

progression. Although in a sense both episodes could be considered as the liquidation of lacks arising from the death of Aqhat, they nevertheless consist simply of the statement of their actions without any progression towards the actions or obstacles placed in the way of achieving them. They are therefore best regarded as non-plot themes.

### MOVE F : The Exaction of Blood Vengeance for Aqhat

#### 1. The Course of Events

The narration of this move begins with Danel offering up sacrifices to the gods (19:184-189). Anticipating therefrom a favourable response, Pughat makes a request that the gods might bless her as she goes her way to avenge Aqhat (190-197). Danel assures Pughat of the blessing of the gods upon her venture (197-202). Pughat, accordingly, first makes her preparations. She washes and rouges herself, dresses in the garments of a warrior and places a sword at her side. Next, she puts on top of these garments the everyday clothes of an ordinary woman. Pughat then sets out and makes her way to Yatpan's encampment where she presents herself as a serving maid<sup>1</sup>, and Yatpan is informed of her arrival (202-214). Yatpan accepts her into his camp and commands her to serve him wine. When Pughat has done so, Yatpan pours out a libation and boasts of his prowess: the hand

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1. Alternatively Pughat may have disguised herself as Anat: cf., Watson "Puzzling Passages in the Tale of Aqhat," p.376.

that smote Aqhat would smite a thousand foes. Then once again Pughat serves Yatpan drink (214-224). The extant narration of the move ends at this point.

## 2. The Themes

The narration of the move may be segmented and the segments defined at theme level as follows:

- 67. Danel offers sacrifices to the gods 19:184-189.
- 68a. Pughat desires to avenge Aqhat 196-197.
- 68b. Pughat requests the gods to bless her 190-197.
- 69. Danel assures Pughat of the blessing of the gods 197-202.
- 70. Pughat disguises herself as a serving maid 202-214.
- 71. Yatpan accepts Pughat into his camp to serve him 214-224.
- 72. (Pughat avenges Aqhat) \* - \*.

It is to be observed that the specificity of the blessing (196-197) has been represented twice in the delineation: as theme 68a and in theme 68b. Through the specificity of the blessing, Pughat gives expression to her desire or intention to avenge Aqhat. Since the expression of this desire has great importance for the plot development of the move (see below), irrespective of the context in which it is expressed (blessing), the independent listing of this element as theme 68a will be found to facilitate the analysis of the plot structure of the move.

## 3. The Plot Themes

The major narrative concern of this move is the exaction of

of blood vengeance for Aqhat. This concern is first introduced when Pughat, in the context of the blessing, signalizes her desire or intention to avenge Aqhat. The themes in the move relate in one way or another to this concern. The move thus commences with an unsatisfactory state: Aqhat's death is not avenged. Unfortunately the text breaks off in the middle of the narration of the move. It is to be assumed that the move terminated with the exaction of blood vengeance, and therefore with the elimination of the initial unsatisfactory state through the achievement of a corresponding satisfactory state. Accordingly, the nature of the plot process is 'successful amelioration'.

The theme 'Pughat desires to avenge Aqhat' (68a) directly implies the unsatisfactory state constituted by the fact that Aqhat's death is not avenged, and is therefore the initial plot theme of the move. Two problems are raised, however, by this identification of the initial plot theme. Firstly, it is hardly essential to the plot development that Pughat should express her desire to avenge Aqhat. Nonetheless, it is essential that Aqhat should be unavenged and that Pughat should have the desire to avenge Aqhat, whether she expresses it or not. The question can be formulated in terms of the manner in which the corresponding initial ground-theme 'Lack of a condition' (see below) is specified at theme level. Either this ground-theme is not realized at all in the narrative (theme definition: [Aqhat's death is not avenged] ) or it is realized in the mode of Pughat's expression of her desire

to avenge Aqhat. Because this theme directly implies the initial unsatisfactory state and corresponds with an objective segment of extant text it seems best to view the theme as the specification of the initial ground-theme, and therefore as the initial plot theme of the move. Secondly, against this view it may be objected that the theme 'Pughat desires to avenge Aqhat' is not an independent theme unit, but is an essential constituent of the theme 'Pughat requests the blessing of the gods' (68b) which in fact follows as a consequence of Pughat's desire or intention to avenge Aqhat and so belongs to the medial progression which develops from the initial unsatisfactory state. This objection would be decisive if the themes of the request and the assurance of the bestowal of blessing (68b-69) were essential units of the medial plot action and development towards the elimination of the initial lack. It will shortly be argued that they are not. Viewed from the perspective of the medial plot development they are both non-plot themes. Viewed, however, from the perspective of the initiation of that development, the significant aspect of the blessing sequence is the expression it allows to be given to Pughat's desire to avenge Aqhat and thereby to the existence of the initial unsatisfactory state. Thus, in relation to the plot in the move, that Pughat should request and be assured of the blessing of the gods is inessential; that in so doing she gives expression to her desire to avenge Aqhat is, however, essential, in the sense that it signals the existence of the lack which the move will be concerned

to liquidate. Within the strict limits of the sequential realization of the plot structure of the move, the request for blessing is an essential plot functional unit only in so far as it provides the context within which the initial lack is specified at theme level. This function is borne by the lines which verbalize the specificity of the blessing (196-197). Viewed from this strict plot functional perspective, the theme unit may therefore be defined 'Pughat desires to avenge Aqhat' and designated theme 68a; viewed more generally and in its entirety, the unit may be defined 'Pughat requests the gods to bless her' and designated theme 68b.

The terminal plot theme is not extant but, following the procedure adopted in this analysis, it may be conveniently defined as 'Pughat avenges Aqhat' (72) and enclosed in round brackets.

The initial plot theme is preceded by theme 67 in which Danel offers sacrifices to the gods. It is difficult to decide whether this theme should be taken as the conclusion of the period of mourning (66) or preparatory to Pughat's setting out to avenge Aqhat. If the former, the sacrifice would be funerary;<sup>1</sup> if the latter, it would appear to be one offered to secure divine favour at the commencement of a difficult and uncertain venture<sup>2</sup>.

Pughat's retrospective reference to her father's sacrifices in theme 68b argues in favour of the second view. Pughat evidently

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1. Cf., Gaster, Thespis, pp. 368-71.

2. Keret similarly offers sacrifices before setting out on his difficult venture : 14:ii:65-79, iii:159-iv:171.



regards the offering of sacrifices as a suitable and favourable occasion to secure divine blessing and to set out on her venture. For that reason the theme has been taken as the beginning of the narration of move F. In any case, this theme precedes the initial plot theme and therefore lies outwith the medial development through which the amelioration of the initial unsatisfactory state is achieved, and it does not bear directly upon the major narrative concern. It is not, therefore, an essential unit of the plot development, but rather provides a favourable occasion for the initiation of that development. Consequently it is a non-plot theme.

The offering of sacrifices is followed by the themes of the request and the assurance of the bestowal of blessing (68b-69). In relation to the medial process of amelioration the blessing sequence appears to be little more than a general benediction assuring Pughat of the success of her venture. The venture, nonetheless, must still be undertaken; and it is through the accomplishment of the venture that the initial lack will be eliminated. The medial plot development progresses through the venture itself; and though highly appropriate and, in the circumstances, desirable, the bestowal of blessing does not appear to be essential to the advancement of the plot process. The blessing sequence could readily be omitted without materially altering or distorting the medial plot development through which the unsatisfactory state is eliminated. The two themes are therefore non-plot themes.

In theme 70 Pughat, after making the necessary preparations, sets out on her venture and presents herself to Yatpan disguised as a serving maid. In theme 71 Yatpan accepts the disguised Pughat into his camp and gives her instructions to serve him, and Pughat obeys. These two themes are intimately related and together represent a significant advance in the progression of the plot process towards amelioration. In order to exact vengeance for Aqhat's death, Pughat must first gain access to Yatpan's encampment, and in such a way that Yatpan will not immediately recognize her intentions. Pughat, accordingly, presents herself to Yatpan disguised as a serving maid (70). Yatpan is taken in by the disguise and accepts her into the camp to serve him (71). Pughat is now in a position to exact vengeance, for the unsuspecting Yatpan is now at her mercy. These two themes are clearly essential units of plot action and development in the move and are therefore plot themes.

The narration breaks off at this point. Clearly the medial plot development progressed through further plot themes before the move finally terminated with blood vengeance exacted. These plot themes would presumably be concerned with the slaying of Yatpan.

#### 4. The Ground-Themes

The ground-themes of the move can be defined as follows:

- XXXI. Lack of a condition.
- XXXII. The hero seeks to deceive the villain.
- XXXIII. The villain is deceived by the hero.

. . . .

XXXIV. (The hero liquidates the lack).

Two characters participate in the plot action of the move: Pughat and Yatpan. The two fulfil the role of the hero and the villain respectively.

The initial plot theme is 'Pughat desires to avenge Aqhat' (68a). This theme functions in the plot to establish the initial lack. As in moves D and E, that which is lacked is a state or condition (blood vengeance) and the lack is not predicated to a character. Therefore Pughat in this theme is not the specification of a ground-theme role. The corresponding initial ground-theme can be expressed as 'Lack of a condition' (XXXI).

In the next two plot themes (70-71) Pughat disguises herself and is accepted into Yatpan's camp. These themes perform complementary functions. In theme 70 Pughat seeks to deceive Yatpan. She disguises her intentions from him to gain an advantage over him in order that she might be in a position to implement the intention disguised by the deception. Pughat's attempt to deceive Yatpan is successful, for Yatpan is duped and allows her to enter his camp and to serve him (71). These two themes may be expressed at ground-theme level as 'The hero seeks to deceive the villain' (XXXII) and 'The villain is deceived by the hero' (XXIII).

The terminal plot theme 'Pughat avenges Aqhat' (72) eliminates the initial lack and so may be defined at ground-theme level as

'The hero liquidates the lack' (XXXIII). Further medial ground-themes, whose specifications concerned the slaying of Yatpan, must however have preceded the terminal ground-theme<sup>1</sup>.

1. See below, pp. 265-66.

## CHAPTER FOUR

### GROUND-THEME LEVEL

#### Introduction

This chapter is devoted exclusively to a study of the narrative at ground-theme level. In the preceding chapter the basic structural units of this level, the ground-themes, were defined and the ground-themes of the six moves were delineated as a sequential string. The intention of this chapter is 1) to move beyond the definition and listing of the ground-themes to an examination of the way in which they are structured as together they compose the ground-theme structure of the narrative, and 2) to examine the nature and extent of any recurrent patterns at this level in the narrative. The ground-theme is the essential unit of plot action and development whose sequential order defines the plot structure of the narrative; hence this chapter will be concerned with the structure and patterning of the plot - at ground-theme level.

Before undertaking this investigation, it may be helpful to give a synopsis of the ground-themes in the narrative by drawing together the six separate listings given in the previous chapter.

#### Synopsis of the Ground-Themes<sup>1</sup>

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1. The medial ground-themes have all been indented from the left hand margin.

MOVE A :

- I. (The hero lacks an object).
- II. The hero seeks to involve the helper<sup>1</sup>.
- III. The helper<sup>1</sup> becomes involved with the hero.
- IV. The helper<sup>1</sup> seeks the intervention of the helper<sup>2</sup>.
- V. The helper<sup>2</sup> intervenes for the hero.
- VI. The helper<sup>3</sup> liquidates the lack of the hero.

MOVE B :

- VII. (The hero lacks an object).
- VIII. The helper<sup>1</sup> undertakes to intervene.
- IX. The helper<sup>1</sup> intervenes for the hero.
- X. The helper<sup>2</sup> liquidates the lack of the hero.

MOVE C :

- XI. The villain lacks an object.
- XII. The villain delivers an injunction to the hero.
- XIII. The hero violates the injunction.
- XIV. The villain seeks to deceive the hero.
- XV. (The hero is deceived by the villain).
- XVI. The villain and helper plot villainy against the hero.
- XVII. The villain and helper commit villainy against the hero.
- XVIII. The helper fails to liquidate the lack of the hero.



MOVE D :

- XIX. Lack of a condition.
- XX. The hero seeks the intervention of the helper.
- XXI. [The helper does not intervene for the hero].
- XXII. The hero undertakes a task.
- XXIII. [The hero does not accomplish the task].
- XXIV. [The hero fails to liquidate the lack].

MOVE E :

- XXV. Lack of a condition.
- XXVI. The hero seeks the aid of the helper.
- XXVII. The helper aids the hero.
- XXVIII. The hero undertakes a task.
- XXIX. The hero accomplishes the task.
- XXX. The hero liquidates the lack.

MOVE F :

- XXXI. Lack of a condition.
- XXXII. The hero seeks to deceive the villain.
- XXXIII. The villain is deceived by the hero.
- . . . .
- XXXIV. (The hero liquidates the lack).

## I. The Plot Structure of the Narrative at Ground-Theme Level

### A. The Structural Units

The basic unit of the plot structure of the narrative at ground-theme level is the individual ground-theme. All together thirty-four have been identified in or, in a few cases, inferred from the narrative. According to their function and distribution on the sequential axis of the ground-theme structure of the moves, they are of three kinds: initial, medial or terminal ground-themes.

#### 1. Initial Ground-Themes

The six initial ground-themes involve unsatisfactory states or states of deficiency of one kind or another, and hence the term 'lack', selected to denote such states, appears in each initial ground-theme definition. Certain distinctions do, however, appear in the definitions: 1) that which is lacked may be an object (moves A,B,C) or a condition (moves D,E,F), 2) lack of an object is predicated to a character while lack of a condition is not, 3) lack of an object may be predicated to the hero (moves A,B) or to the villain (move C). Although there are these differences pertaining to the nature and predication of the lack, lack itself is an invariant element common to the six initial ground-themes of the narrative.

#### 2. Medial Ground-Themes

Twenty-two ground-themes occur in medial positions between the

initial and terminal ground-themes of the moves. The definitions of the medial ground-themes are comprised of 1) an actor who initiates the action, 2) the action, and 3) the recipient or beneficiary of the action, e.g., 'The hero - seeks to involve - the helper<sup>1</sup>' (II). The last of these elements is sometimes absent, e.g., 'The hero - undertakes a task' (XXII). In such cases the actor who initiates the action may be regarded as the recipient of his own action. Greater variety is evidenced by the medial ground-themes than by the initial or terminal ground-themes. The range of medial ground-theme actions is fairly extensive, but not as extensive as the number of these ground-themes themselves, since in some cases the one ground-theme action is an invariant element common to more than one ground-theme. This matter will be fully considered in due course.

### 3. Terminal Ground-Themes

The six terminal ground-themes involve either the liquidation of the initial lack (moves A,B,E,F) or the failure of liquidate the lack (moves C,D). Certain other distinctions also appear in the terminal ground-theme definitions, which in the main correlate with the distinctions in the initial ground-theme definitions. Thus: 1) the lack which is or is not liquidated may be attributed to the hero (moves A,B) or to the villain (move C), or may be without any character attribution (moves D,E,F), as determined by the nature and predication of the initial lack in the move, 2) the agent instrumental in the liquidation or the failure to

liquidate the lack may be the helper (moves A,B,C) or the hero (moves D,E,F), 3) the helper is variously designated helper <sup>-/2/3</sup> in accordance with the number of characters whose actions contribute to the attainment of the terminal ground-theme in the course of the move as a whole. There is, therefore, no invariant element common to the six terminal ground-themes. However, liquidation of lack is an invariant element in the terminal ground-themes of moves A,B,E and F, and the failure to liquidate the lack is an invariant element in the terminal ground-themes of moves C and D.

#### B. The Structure of the Plot : Initial and Terminal Ground-Themes

A very close and intimate structural relationship exists between an initial and its corresponding terminal ground-theme, which is reflected in the occurrence of the significant term 'lack' in both their definitions. An initial ground-theme involving 'lack' and a terminal ground-theme involving 'liquidation of lack' stand in a relationship of paired opposition. The terminal ground-theme necessarily eliminates what is posed in the initial ground-theme, since the two states (lack and its liquidation) cannot exist at one and the same time. An initial and terminal ground-theme pair involving 'lack' and the 'failure to liquidate the lack' stand in a relationship of virtual synonymy, since the failure to liquidate the lack necessarily implies the continued existence of the state posed in the initial lack. Although, however, 'lack not liquidated' equals 'lack',

the two ground-themes may be distinguished by their function and distributional position in the ground-theme structure of the move in which they occur.

The nature of the initial and terminal ground-themes determines the nature of the plot process of a move. Any progression from an initial lack to a terminal liquidation of the lack achieves the amelioration of an unsatisfactory state by eliminating it. The plot process in such a move is 'successful amelioration'. Any progression from an initial lack to a terminal failure to liquidate the lack fails to achieve the amelioration of the initial unsatisfactory state. The plot process in such a move is 'unsuccessful amelioration'. Accordingly, the plot process in moves A,B,E and F is successful amelioration while in moves C and D it is unsuccessful amelioration.

The medial ground-themes are distributed throughout the narrative between the initial and terminal ground-themes of the successive moves. Thus, in any move, the medial ground-themes are structured within the frame of the initial and terminal ground-themes, which, therefore, delimit the ground-theme structure of the individual moves.

The initial and terminal ground-themes of a move are, therefore, intimately paired and linked together. The initial ground-theme in a move gives rise to the medial development of the plot process (the medial ground-themes) and this process terminates with the terminal ground-theme of the move. Together these ground-themes determine the nature of the plot processes, structure the medial

ground-themes within their frames, and delimit the ground-theme structures of the moves. Accordingly, taken together, the initial and terminal ground-themes yield a broad delineation of the structure of the plot in the narrative at ground-theme level. The plot structure of the narrative can thus be delineated as follows:

MOVE A    (Lack) → Lack Liquidated  
 MOVE B    (Lack) → Lack Liquidated  
 MOVE C    Lack → Lack Not Liquidated  
 MOVE D    Lack → [Lack Not Liquidated]  
 MOVE E    Lack → Lack Liquidated  
 MOVE F    Lack → (Lack Liquidated.)

This outline of the plot structure at ground-theme level is of course absolutely minimal. The outline is selective in two different respects.

Firstly, it leaves out of account the distinctions, remarked above, which appear between the ground-themes when their full definitions are considered. There are, however, decided advantages to be gained from so doing. In the first place, the designation of the ground-themes simply by Lack/Lack Liquidated/Lack Not Liquidated rather than by 'The hero lacks an object' etc., has the advantage of ease of reference. Since these ground-themes are important structural elements of the plot, it is clearly desirable to have some concise and economical way to refer to them to facilitate discussion. In the second place, these



designations serve to focus attention on the essential nature of these ground-themes as structural components of plot in the moves without this being obscured by details which, although not without importance, are less essential in this respect. Thus, although the designations are selective, the selectivity is in favour of the most salient and essential aspect of the ground-themes as structural components of the plot. In the third place, this further degree of generalization is particularly advantageous, indeed essential, when one is concerned with comparisons between different narratives or between the moves of the one narrative with an eye to the recurrence of structural patterns. Thus, for example, in the case of the initial ground-themes of moves A and C - 'the hero lacks an object', 'the villain lacks an object' - we could say one of two things: 1) they are different, since in one it is the hero while in the other it is the villain who lacks an object, 2) they are the same, since in each one something is lacked. Either statement would be true; but the first precludes any ready association of the ground-themes whereas the second recommends their association. The question is very simply whither it is more significant from the point of view of comparisons of structural patterns to say that they are different or to say that they are the same. In so far as Lack does adequately express the most salient and essential aspect of the ground-themes as structural components of plot, the answer can only be that it is more significant to say that they are the same, that is,

exemplars of a single, recurrent, structural component of the plot. All twelve ground-themes under consideration are, therefore, so many exemplars of one or other of three essentially different structural components, namely Lack, Lack Liquidated and Lack Not Liquidated. The distinctions between the exemplars of these components are, *vis-à-vis* the invariant aspect of Lack etc., of secondary importance for a discussion of the structure of plot and the comparison of plot patterns and hence the distinctions can be profitably siphoned off as auxiliary for these purposes.

The second respect in which the outline is selective is that it leaves the medial ground-themes out of account. It is hoped that the discussion to follow will demonstrate the advantages of being able to subsume the grouping of medial ground-themes under the cipher → between the initial and terminal ground-themes when investigating certain aspects of the plot structure of the narrative. The medial ground-themes will be incorporated into the discussion at a later stage.

Once the successive initial and terminal ground-themes throughout the narrative have been identified and delineated as in the outline given above, certain basic and important information concerning the plot structure of the narrative is yielded. This information must now be elicited and assessed. It is, however, imperative to recognize and take into account two main aspects of the structure and organization of plot in the narrative: the plot in the individual moves and the plot in the narrative as a whole. These must be considered separately.

# 1. The Plot Structure of the Individual Moves

The outline of the plot structure of the narrative given above highlights the great importance of the paired initial and terminal ground-themes for the structural organization of the plot in the individual moves. The structural relations between these ground-themes has already been remarked. The delineation of the structure of a move as Lack → Lack Liquidated/Lack Not Liquidated concisely reflects and emphasizes the structural organization of plot through three successive stages: 1) initial ground-theme, 2) medial ground-themes, and 3) terminal ground-theme.

In each of the six moves the first stage is represented by Lack. Lack gives rise to the development through the second and third stages by establishing the unsatisfactory situation or issue which is to be dealt with and brought to resolution in the move. The first stage thus initiates the plot action and is therefore an extremely important stage for the plot in the move.

The third stage in the moves is represented by Lack Liquidated or Lack Not Liquidated. This stage is also very important, since in it the initial issue is finally resolved and since it also determines the nature of the resolution in relation to the initial issue (i.e., Liquidated or Not Liquidated).

The second stage, represented in the delineation by → , establishes the manner in which the initial issue actually comes to achieve its resolution of one kind or another. Although this

stage is also clearly very important for the structure of plot in the move, it nevertheless remains true that (to use the cipher) → between Lack and Lack Liquidated/Lack Not Liquidated is very much subordinate to the initial and terminal ground-themes in the sense that its raison d'être is to achieve a process of action development which will achieve the resolution of a given situation (Lack) in a given way (Lack Liquidated/Lack Not Liquidated). In relation to the initial and terminal ground-themes, the medial ground-themes, though they may be several, perform a single function, namely to achieve a process of action development that will in consequence lead to the resolution of the initial issue from which it takes rise. It is for that reason that they can be subsumed under the cipher → .

Each individual move in the narrative is structured in these three stages. Although the paired initial and terminal ground-themes do not occur in direct sequence without any intervening elements, it is clear that they function in a move in intimate relation to each other. Together they may be considered therefore to constitute in relation to the medial ground-themes a more major structural component of the plot organization than either ground-theme considered individually. At this point in the discussion of the plot structure it may be concluded that sub-total to the move as a whole the major structural components of the plot are the crucial paired ground-themes Lack and Lack Liquidated/Lack Not Liquidated and the medial process (→) which intervenes between

them; sub-total to the paired initial and terminal ground-themes as a whole the major structural components are the two individual ground-themes. The medial process,  $\rightarrow$ , has its own internal structure (to be considered below). At the degree of plot organization and the integration of the basic plot units being considered here,  $\rightarrow$  is structured and organized in the move in relation to elements external to it, namely in relation to the paired initial and terminal ground-themes. Thus  $\rightarrow$  is structured in the move by the paired initial and terminal ground-themes. At the same time, since  $\rightarrow$  intervenes between them, this pair is itself structured and organized in the move by  $\rightarrow$ . The elements simultaneously structure and are structured by one another.

Each instance of these three stages in sequence in the narrative, i.e., each individual move, is, structurally, a closed system through which its own particular issue is brought to a resolution within its own limits. Viewed internally, the move is a whole, unified and independent structural complex or pattern. The structural components in a move are structured together in relation to each other. Each individual move has therefore its own plot structure and this must first be delineated and explicated before broaching the question of the place of a move in the organization of the plot at the higher degree of integration in the narrative as a whole.

## 2. The Plot Structure of the Narrative as a Whole

The outline of the plot structure of the narrative reveals

that the (extant) narrative consists of six successive moves from Lack to Lack Liquidated or from Lack to Lack Not Liquidated. The narrative begins in move A with Lack and this lack is subsequently liquidated. With the liquidation the move terminates. The narrative, however, does not terminate but maintains its existence through the introduction of another Lack which is also subsequently liquidated, to be followed by the introduction of yet another Lack as the narrative sustains its existence - and so on throughout six successive moves. Thus, after each Lack Liquidated/Lack Not Liquidated, the narrative maintains itself through the formulation of fresh lacks.

In so far as each successive move has its own plot structure, which is a unified structural complex as described above, it may be concluded that the individual move as a whole is the major structural component in the organization of the plot in the narrative as a whole. Thus each move has its own internal structure and at the same time is structured externally in relation to the other moves in the narrative; it is a structural pattern and is part of a larger structural pattern. Sub-total to the narrative as a whole, therefore, the major structural component of plot is the individual move and the narrative as a whole is composed by the sequencing of several such structural components.

The importance of the paired ground-themes Lack and Lack Liquidated/Lack Not Liquidated for the organization of plot in the individual move was discussed above. It is evident that the paired ground-themes are also extremely important for the structural



organization of the plot in the narrative as a whole, since they delimit and organize the narrative into its successive moves and since the narrative sustains its existence and continues through the successive formulations of fresh lacks to be liquidated/not liquidated.

This delineation of the plot structure of the narrative as a whole, however, does not yield any information concerning the actual relationships between the moves and their function in relation to each other as in succession they are organized to form the plot in the narrative as a whole. This matter must be left in abeyance at present.

#### C. The Structure of the Plot :

##### Initial, Medial and Terminal Ground-Themes

In the previous section the plot structure was delineated and discussed on the basis of the initial and terminal ground-themes. This must now be expanded and filled out through the introduction of the medial ground-themes, which were simply subsumed under the cipher → , into the discussion.

The twenty-two medial ground-themes are distributed throughout the narrative in six small, separate groupings - one in each move. Furthermore, the six groupings are distributed between the initial and terminal ground-themes of the six moves. Since each grouping is a component of a unified structural complex, it is clear that we are not involved in the task of delineating and discussing the structuring of a sequence of twenty-two consecutive medial

ground-themes but with the structuring of each one of the six small groupings individually viewed as they compose the medial process of plot development (→) between Lack and Lack Liquidated/Lack Not Liquidated.

The most imposing feature in the structuring of the medial ground-themes in their groupings is their organization into paired sequences with two complementary members, e.g., 'The hero seeks to involve the helper<sup>1</sup>' - 'The helper<sup>1</sup> becomes involved with the hero' (II - III). In these sequences the first ground-theme member does not necessarily demand nor imply the second ground-theme member. The delivery of an injunction (XII) does not necessarily demand that the injunction be violated; a task undertaken (XXVIII) could be unaccomplished; an attempt to deceive (XIV) could fail; a request for aid (XXVI) could be denied etc. On the other hand the second member does imply or presuppose the first. Thus an accomplished task (XXIX) implies that a task was undertaken (XXVIII); an injunction violated (XII) implies that an injunction was delivered (XII); to be deceived (XV) implies an act of deception (XIV) etc.

The twenty-two medial ground-themes are therefore internally organized into eleven paired sequences by the broad implicative relationship which exists between the members of a sequence. Unlike the paired initial and terminal ground-themes, the paired medial ground-themes do occur in direct sequence in the ground-theme structure of a move.

The intimate relationship between sequence members is

reflected in the occurrence of at least one significant term pertaining to the action shared in common by their ground-theme definitions, e.g., the term 'involve' in 'The hero seeks to involve the helper<sup>1</sup>' - 'The helper<sup>1</sup> becomes involved with the hero' (II-III). Each medial sequence can therefore be designated by a single term broadly denotive of the sequence actions and common to each member of the sequence. Since we shall be concerned with single term sequence designations in the discussion below, it is convenient to list at this point the inventory of paired medial sequences in the narrative according to this manner of designation. They are as follows:

MOVE A	II - III.	Involvement.
	IV - V.	Intervention.
MOVE B	VIII - IX.	Intervention.
MOVE C	XII - XIII.	Injunction.
	XIV - XV.	Deception.
	XVI - XVII.	Villainy.
MOVE D	XX - XXI.	<u>Intervention</u> <sup>1</sup> .
	XXII - XXIII.	<u>Task</u> .
MOVE E	XXVI - XXVII.	Aid.
	XXVIII - XXIX.	Task.

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1. The siglum        denotes that the second sequence member is negative, i.e., 'does not intervene' and 'does not accomplish the task.'

MOVE F      XXXII - XXXIII.    Deception.

Each member of these sequences receives independent realization in the narrative with two exceptions both of which occur in move D. In this move the two negative ground-themes 'The helper does not intervene for the hero' (XXI) and 'The hero does not accomplish the task' (XXIII) are not realized in the narrative. Nevertheless, as complementary members to the ground-themes 'The hero seeks the intervention of the helper' (XX) and 'The hero undertakes a task' (XXII) they may be readily inferred in the light of the plot process of unsuccessful amelioration. The Intervention and Task sequences in move D may be conveniently described as 'aborted' sequences.

Replacing the cipher → with the medial ground-theme sequence designations, the plot structure of the narrative can now be delineated as follows:

- MOVE A.      (Lack) - Involvement - Intervention - Lack Liquidated.
- MOVE B.      (Lack) - Intervention - Lack Liquidated.
- MOVE C.      Lack - Injunction - Deception - Villainy -  
                    Lack Not Liquidated.
- MOVE D.      Lack - Intervention - Task - [Lack Not Liquidated.]
- MOVE E.      Lack - Aid - Task - Lack Liquidated.
- MOVE F.      Lack - Deception - . . . . - (Lack Liquidated.)

The representation of the medial ground-themes in this outline is selective. Character roles are omitted; two separate ground-themes are combined in each designation, and the ground-theme

pairs are designated in terms of the most salient aspect of their action as a structural component of the plot. This selectivity follows the same principles for the same reasons as those outlined above in connection with the designations Lack and Lack Liquidated/Not Liquidated.

It is clear that certain choices are available in giving an outline of the plot structure at ground-theme level. At the one extreme, the plot can be outlined by means of the full ground-theme definitions (The hero lacks an object - The hero seeks to involve the helper<sup>1</sup> etc.). This means is the most informative, since it utilizes all the details of the plot made available at ground-theme level. At the other extreme, the plot can be outlined by means of the salient aspect of the initial and terminal ground-themes only (Lack → Lack Liquidated etc.). This means is the least informative. So far as we can judge, the choice is a matter of convenience which depends upon whatever particular aspect of the plot is under consideration at any given time. As that changes, the choice may also change. Economy of reference is also a factor that may influence the choice made.

In this further examination of the plot structure, the distinction between the organization of plot in the individual move and in the narrative as a whole will be maintained.

# 1. The Plot Structure of the Individual Moves

The structuring of the medial ground-themes as a whole in relation to the initial and terminal ground-themes within the

individual move was fully discussed above when they were subsumed under the cipher  $\rightarrow$ . Here we are concerned with the internal structure of the medial process ( $\rightarrow$ ) which the medial ground-themes constitute.

The implicative relationship which exists between the members of a paired medial ground-theme sequence suggests that the major structural component of the medial plot development in a move is not the individual ground-theme but the paired sequence with its two complementary members. The paired sequence thus represents a degree in the structural organization of the plot intermediate between the individual medial ground-theme on the one hand and the medial process as a whole ( $\rightarrow$ ) on the other hand - unless, of course, the medial process consists of a single sequence (cf., move B).

The medial process of plot development in a move, with the exception of move B, is structured by the sequencing of two or more paired sequences. Usually the first sequence enables in one way or another the further progression of the plot in the second sequence so that the two sequences work together in progression towards achieving the terminal ground-theme. While this is true of the Deception and Villainy sequences in move C, it is not true of the Injunction sequence. Through the Injunction sequence an unsuccessful attempt is made to liquidate the lack (Anat fails to secure Aqhat's bow by offering him silver and gold for it). The Deception and Villainy sequences together constitute a further unsuccessful attempt to liquidate the lack, which is



essentially independent of the first attempt. Similarly, the Intervention and Task sequences in move D constitute two essentially separate unsuccessful attempts to liquidate the lack. Thus, after Injunction (C) and Intervention (D) there is an implicit 'Lack Not Liquidated equals Lack' which allows the progression to the following sequence. The implication of this for the structural pattern of the plot in these moves will be considered further below.

Each of the moves in the narrative has its own internal plot structure which, as remarked earlier, is a whole, unified and independent structural pattern or complex. While one may speak of the organization of plot at the degree of its integration in the individual move and distinguish it from the degree of its integration in the narrative as a whole, it has nevertheless become clear that within the individual move itself there are also different degrees of organization and integration of the plot intermediate between the individual ground-themes and the move as a whole. Thus, all together, the degrees or levels of plot organization and integration in the narrative can be summarized as follows: 1) sub-total to the narrative as a whole, the major structural component of plot is the move; the narrative is composed by the sequencing of moves, 2) sub-total to the move as a whole, the major structural components of plot are the paired ground-themes Lack and Lack Liquidated/Not Liquidated and the medial process of plot development ( $\rightarrow$ ); the move is composed

by the sequencing of these components through their three successive stages, 3) sub-total to the paired ground-themes Lack and Lack Liquidated/Not Liquidated as a whole, the major structural component is the individual ground-theme; the ground-theme pair is composed by the appropriate (non-consecutive) sequencing of these components, 4) sub-total to the medial process as a whole, the major structural component of plot is the paired medial ground-theme sequence; the medial process is composed by the sequencing of medial paired sequences, 5) sub-total to the medial paired sequence as a whole, the major structural component of plot is the individual ground-themes; the paired sequence is composed by the sequencing of these ground-themes.

Thus the major structural components of plot which subsist beyond the level of the individual ground-theme are the paired initial and terminal ground-theme framework, the medial sequence, the medial process ( $\rightarrow$ ), and finally the move itself. Each of these components has its own internal structure and is also structured in relation to components external to it. In relation to each other the components both structure and are structured. Each component has a structural pattern and is part of a more comprehensive structural pattern.

## 2. The Plot Structure of the Narrative as a Whole

It was observed above that no information concerning the organization of the plot in the narrative as a whole as it devolved

upon the relationship of the moves to each other was yielded by the delineation of the plot structure by the initial and terminal ground-themes of the successive moves. This situation remains exactly the same even though now the medial ground-themes can be taken into account. This is not surprising, since the individual move is a unified structural pattern or complex and its medial ground-themes are structured within this pattern in relation to the initial and terminal ground-themes. It appears, therefore, that the delineation of the ground-theme structure of the narrative as a whole yields the information that its plot structure is composed of six moves but cannot move beyond their juxtaposition to yield information concerning the relationships between moves. Information on this matter must await the study of theme level.

## II. Structural Patterns and Patterning at Ground-Theme Level

In this section we shall be concerned with a comparison between the structural patterns of plot in the six moves and, in particular, with the question whether or not any recurring structural patterns can be discerned between moves, and, if so, the nature and extent of this patterning.

It has already been observed that the plot structure of a move is delimited by its initial and terminal ground-themes. Taken together, these ground-themes yield a broad delineation of the structural pattern of the move at ground-theme level. So viewed,

the six moves evidence only two different patterns: 1) Lack → Lack Liquidated, common to moves A,B,E and F, and 2) Lack → Lack Not Liquidated, common to moves C and D. All the moves in the narrative conform to one or other of these broad, recurring structural patterns.

The groupings of medial ground-themes are structured within the frames provided by these patterns. Although twenty-two medial ground-themes are evidenced in the narrative, the actual range of their actions is more limited, since in several cases the one ground-theme action occurs in more than one move. The following medial ground-theme actions recur in the narrative:

1. ' . . . seeks the intervention of . . . ' (IV,VIII (undertakes to intervene), XX).
2. ' . . . intervenes for . . . ' (V,IX,XXI (does not intervene for)).
3. ' . . . seeks to deceive . . . ' (XIV,XXXII).
4. ' . . . is deceived by . . . ' (XV,XXXIII).
5. ' . . . undertakes a task.' (XXII,XXVIII).
6. ' . . . accomplishes the task.' (XXIII (does not accomplish the task), XXIX).

When account is taken of these recurrences, the inventory of twenty-two is reduced to fourteen, with six of the fourteen having more than one exemplar in the narrative - in the same way as there are six exemplars of Lack. This statement must be qualified to the extent that in two cases a positive ground-theme and its negative counterpart are taken as equivalent, and an undertaking

to intervene is taken as equivalent to a request for intervention. While obviously a positive and its negative counterpart are quite different, they differ in a rather different way than, for example, ' . . . seeks to deceive . . . ' differs from ' . . . seeks the intervention of . . . '. It will be found helpful to associate them at this stage of the investigation of structural patterns. Concerning the association of a request and an undertaking to intervene, it is to be observed that both are followed by the helper's act of intervention. In the one the helper who intervenes in the second sequence member is the recipient of the request to intervene initiated in the first sequence member by a different character; in the other the helper who intervenes in the second member is both the initiator and recipient of the 'request' to intervene in the first member, i.e., he undertakes to intervene. The similarity seems more significant than the difference.

These recurrences are recurrences of paired medial ground-theme sequences rather than of individual ground-themes isolated from their structural organization into a sequence. Hence the recurrences can be expressed by the single term sequence designations listed earlier. Thus: of the eleven sequences, three occur more than once in the narrative, namely Intervention, Deception and Task, reducing the inventory of sequences from eleven to seven, with three of the seven having more than one exemplar in the narrative. It will be found just as adequate and much more

concise and economical to pursue the discussion working with the sequence designations. The siglam am will be placed above Intervention and Task when it is desired to distinguish the negative exemplars in move D from the positive exemplars elsewhere.

Certain communities of sequences can be discerned between moves in the narrative. The distribution of sequences divides the moves into two main groups. The first group consists of moves A,B,D and E. Moves A,B and D are linked together through the occurrence of Intervention in each of them. Move E is linked to this group by Task, which it shares in common with move D. The second group consists of moves C and F. These are linked together by the presence of Deception in each of them. Moves C and F do not share any sequences in common with moves A,B, D and E.

Characteristics of the repertoire of actors in moves A,B,D and E is that the only actors who participate in the action alongside the hero are the helpers of the hero. Characteristic of the actor repertoire in moves C and F is the participation of the villain alongside the hero in the action. The division into the two groups on the basis of sequence distribution is thus complemented by the division on the basis of actor distribution.

On the basis of these distributions, the six moves may be classified into two basically different types of moves. The first type may be described as the 'Move of Assistance'. In this type of move, the action sequences and the actors who participate in them all contribute towards the achievement of the hero's



objective, whether that objective be the liquidation of the hero's own personal lack or the liquidation of a lack which exists independently of the hero. The hero is not resisted by any actor in any way in the attainment of his objective. Hence all other participants in the action appear in the role of helpers of the hero. The moves of assistance are, in the first instance, moves A,B and E. Move D, however, may also be classified as a move of assistance, although perhaps more accurately described as a move of non-assistance, since it is in this respect the negative counterpart to moves A,B and E. The helper in this move is in fact a non-helper; but that is not quite the same as an opponent (villain). The second type of move can be described as the 'Move of Conflict'. In this type, the hero enters into conflict of one kind or another with the villain. Hero and villain stand on opposing sides with conflicting interests, and in their character interaction or conflict it is inevitable that one or other will be worsted. The moves of conflict are moves C and F. These two types of move will be discussed separately.

#### A. The Moves of Assistance

There are four examples of this type of move in the narrative: moves A,B,D and E. Since move D is a rather special case, it will be left aside for the moment. The following discussion, therefore, pertains to the examples in moves A,B and E.

In the medial plot developments of these moves only four

different sequences are found, namely Involvement, Intervention, Aid and Task. Of these sequences only Intervention and Task immediately precede the terminal ground-theme Lack Liquidated. Thus, in this type of move, lacks are liquidated either through an act of intervention or through the act of accomplishing a task. When either Intervention or Task occurs in these moves, the sequence invariably constitutes the critical and decisive point in the medial plot development and has the following liquidation of lack as its direct consequence.

It is evident, therefore, that the presence of any one of these sequences in a move automatically excludes the other sequence from appearing in the same move. A lack liquidated through Intervention cannot at the same time be liquidated through Task and vice versa. The lack may be liquidated through either, but not through both at one and the same time.

The structural distinction between Intervention and Task, coupled with the fact of their mutual exclusion within the same move, provide the basis for distinguishing two different structural patterns within the moves of assistance.

#### Pattern I

The first pattern devolves around the minimal sequence of the structural elements Lack - Intervention - Lack Liquidated. This basic pattern can be discerned in moves A and B. Move B, as delineated above, consists of the minimal pattern, while in move A the minimal pattern is expanded by the introduction of the

Involvement sequence coming between Lack and Intervention.

Accordingly, the patterns of moves A and B can be delineated as follows:

Minimal :	Lack	
	Intervention	
	Lack Liquidated	MOVE B
Expanded :	Lack	
	Involvement	
	Intervention	
	Lack Liquidated	MOVE A

In moves A and B the initial ground-themes are both 'The hero lacks an object'. The lacks are thus predicated to the hero; it is his own personal lack. The mode of liquidation in the moves is through the helper's act of intervention which leads directly to the terminal ground-themes 'The helper<sup>3</sup> liquidates the lack of the hero' and 'The helper<sup>2</sup> liquidates the lack of the hero' in moves A and B respectively.

In move B the helper<sup>1</sup> responds to the hero's lack by undertaking to intervene (VIII). The helper<sup>1</sup> thus initiates the medial plot development by his undertaking in the first member of the Intervention sequence. Since the helper<sup>1</sup> is the recipient of his own undertaking, he himself initiates the action in the second sequence member and intervenes for the hero (IX) allowing the helper<sup>2</sup> to thereafter immediately liquidate the lack. The pattern in this move consists

only of Intervention between Lack and Lack Liquidated.

This pattern is expanded in move A by Involvement. The hero, consequent upon his lack, initiates the medial plot development by seeking to involve a helper<sup>1</sup> in his lack (II). The helper<sup>1</sup> accordingly responds by involving himself with the hero (III). The helper<sup>1</sup> then takes the initiative in the plot progression by seeking the intervention of a second helper (IV). The helper<sup>2</sup> then intervenes for the hero (V), and thereafter the lack is liquidated in the terminal ground-theme by the helper<sup>3</sup>.

## Pattern II

The second pattern devolves around the minimal sequences pattern Lack - Task - Lack Liquidated. No move evidences only this minimal pattern. In move E, however, this pattern is expanded by the Aid sequence coming between Lack and Task. This pattern can accordingly be delineated as follows:

Minimal :	Lack	
	Task	
	Lack Liquidated	No Example
Expanded :	Lack	
	Aid	
	Task	
	Lack Liquidated	Move E

In move E the initial ground-theme is 'Lack of a condition'

(XXV). This lack has arisen and exists independently of the hero. It is not his own personal lack. The mode of liquidation is through the hero's accomplishment of a task which leads to the terminal ground-theme 'The hero liquidates the lack' (XXX). In the move, however, this pattern is expanded by the Aid sequence.

The hero, consequent upon a lack which exists independently of him, initiates the medial plot development by seeking the aid of a helper (XXVI). In response the helper gives aid to the hero (XXVII). The aid rendered by the helper then enables the hero to undertake his task (XXVIII). Without the aid, the task may be presumed to be too difficult or impossible for him to undertake. Upon the successful accomplishment of the task (XXIX), the hero liquidates the lack.

The examples of the two structural patterns discussed above share the one broad pattern Lack → Lack Liquidated and are thus moves of successful amelioration. The fourth move of this group, move D, has the broad structural frame Lack → Lack Not Liquidated and is thus a move of unsuccessful amelioration. In this move Intervention and Task occur together in a negative (and aborted) form, i.e., as Intervention and Task.

It was remarked earlier that Intervention and Task cannot occur together in the same move, since either of them necessarily - i.e., essential to their nature as structural components of plot in distinction to others like Aid - results in the liquidation of the lack without any intervening ground-themes between it and Lack Liquidated. This consideration, however, does not apply to

Intervention and Task, which may and do occur together in the same move. Intervention is necessarily followed by Lack Liquidated; Intervention on the other hand necessarily fails to liquidate the lack. Following Intervention, therefore, the initial lack still persists. And hence the possibility arises for a further attempt to be made to liquidate the persistent lack by other means, namely through Task. Since of course Intervention is followed by Task and not Task, the lack remains unliquidated at the end of this sequence also, in accordance with the plot process of unsuccessful amelioration.

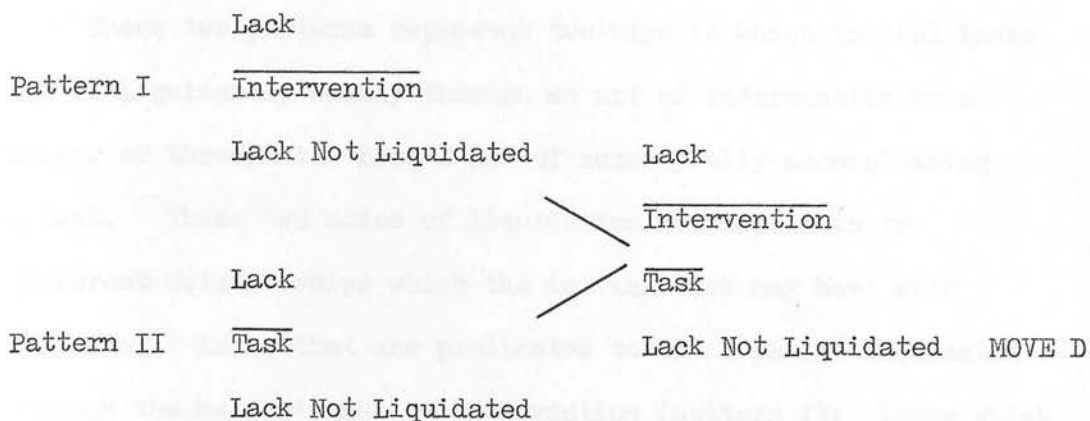
In this move it is directly due to the non-intervention of the (non-)helper (Intervention), and therefore to the prevalence of the initial lack, that the hero is then forced to undertake the task. If the helper had intervened, the lack would have been liquidated and the task would be unnecessary. Thus, although the sequences Intervention and Task appear in direct succession in the move between Lack and Lack Not Liquidated, a non-liquidation of the lack is implicit between the sequences, even although it is not the final non-liquidation of the lack in the move terminating its concern with the issue posed by the initial Lack. The two sequences are not, therefore, organized as two stages working together towards the achievement of the terminal Lack Not Liquidated in the way that, for example, the Aid and Task sequences (move E) work together progressively to achieve Lack Liquidated. Rather the Intervention and Task sequences in move D represent two separate and independent phases that are simply juxtaposed in the move and



organized by the implicit 'lack not liquidated equals lack still persists' between them. Consequently in move D there are implicitly the rudiments of two moves. The first is the implicit progression Lack - Intervention - Lack Not Liquidated and the second is the implicit progression Lack - Task - Lack Not Liquidated.

It is to be observed that Intervention links the structure of move D with moves A and B, and therefore with pattern I, while Task links its structure with move E, and therefore with pattern II. Move D thus appears to be composed of a combination of the two minimal structural patterns delineated above, but in negative form, and with the negative form allowing the combination of the patterns.

The integration of the patterns in a single move under the dominance of the one initial but persistent lack has resulted in the assimilation of Lack (the initial element of the second phase, pattern II) to Lack Not Liquidated (the terminal element of the first phase, pattern I) between Intervention and Task, although the non-liquidation of the lack at the end of the first phase is left implicit in the same way as it is left implicit at the end of the second phase, i.e., the terminal Lack Not Liquidated. Accordingly, the structural pattern of this move can be outlined as follows:



The whole progression of the plot in this move is negative. Consequent upon a lack which exists independently of the hero, the hero seeks the intervention of the helper (XX) but the helper does not intervene (XXI) and hence the lack still persists. Back to square one, the hero then undertakes a task (XXII) but he does not successfully accomplish it (XXIII) and hence the move terminates with the lack not liquidated (XXIV). The fundamental difference between this move and the other moves of assistance is the entirely negative movement of its plot which makes it rather a move of non-assistance.

The four moves of assistance in the narrative, therefore, conform structurally to only two different basic structural patterns. Both patterns have a minimal form which, however, is capable of expansion. The minimal form of pattern I is evidenced in move B and an expanded form of the pattern is evidenced in move A. An expanded form of pattern II is evidenced in move E. The minimal forms of both patterns are evidenced in move D, although with negative rather than positive values.

These two patterns represent two ways in which initial lacks may be liquidated, namely through an act of intervention by a helper or through the hero's act of successfully accomplishing a task. These two modes of liquidation correspond to two different relationships which the initial lack may have with the hero. Lacks that are predicated to the hero are liquidated through the helper's act of intervention (pattern I); lacks which are not predicated to the hero but exist independently of him are liquidated through the hero's accomplishment of a task (pattern II). In move D both modes of liquidation are attempted.

Viewing these moves together as a community of moves of assistance their basic characteristic is the participation of the helper(s) of the hero alongside the hero in the action. The hero for his part experiences lacks (I,VII), seeks to involve a helper (II), seeks the intervention of a helper (XX), seeks the aid of a helper (XXVII), undertakes tasks (XXII, XXVIII), which he may either accomplish (XXIX) or fail to accomplish (XXIII), and finally, the hero also liquidates lacks (XXX) or fails to liquidate lacks (XXIV) which are not his own personal lacks. The helper of the hero for his part involves himself with the hero in his lack (III), intervenes for the hero (V, IX), although he may be unco-operative and not intervene (XXI), renders aid to the hero (XXVII) and, finally, liquidates lacks predicated to the hero (VI, X).

In the moves of assistance three different intensifications in the assistance given by the helper to the hero may be observed.

The first is the helper involving himself with the hero. Here the assistance is least intense, since the assistance is potential rather than actual. The helper has not yet done anything positive towards the liquidation of the lack, and until he does so he is in fact only a potential helper. The second level of intensity in the helper's assistance is his rendering aid to the hero. The aid is a positive step towards the liquidation of the lack but it still leaves the hero with something to do (Task) before the lack can actually be liquidated. The third level of intensity in the helper's assistance is when he intervenes for the hero, for this act of intervention is of such a decisive nature that it is immediately followed by the liquidation of the lack.

#### B. The Moves of Conflict

There are two examples of this type of move in the narrative: moves C and F. These two moves evidence only three different sequences in their medial plot development: Injunction, Deception and Villainy. Move C contains all three sequences. Move F contains only the Deception sequence in its extant text. This sequence, however, must have been followed by at least one other sequence before the liquidation of the lack.

Move C consists of the following structural elements: Lack - Injunction - Deception - Villainy - Lack Not Liquidated. With a view to liquidating the lack the villain delivers an injunction to the hero (XII) which, however, the hero violates (XIII).

Clearly with this Injunction sequence a main phase in the action is brought to an end. If the hero had obeyed the injunction, the lack would have been liquidated. As it is, the lack still persists. Consequently the villain now attempts and succeeds in deceiving the hero (XIV-XV). Deception alone, however, does not liquidate the lack. Rather, through the deception the villain (the deceiver) gains an advantage over the hero (the deceived) before executing her true intention which the deception both disguises and facilitates. The villain now exploits this advantage. With the assistance of a helper, the villain first plots and then commits an act of villainy against the hero (XVI-XVII). The liquidation of the lack should now be a straightforward matter. Not so, however; for the helper, who should have been instrumental in the final liquidation, fails to liquidate the villain's lack (XVIII).

It is of interest to compare the pattern of this move with that of move D. In both moves two main phases in the action can be discerned. The first phase in move D is Lack - Intervention while in move C it is Lack - Injunction. In each case an actor desires to liquidate a lack and attempts to do so through the good graces and co-operation of another actor ('The hero seeks the intervention of the helper' (D), 'The villain delivers an injunction to the hero' (C)). This other actor, however, proves unaccommodating ('The helper does not intervene for the hero' (D), 'The hero violates the injunction' (C)). The violation of the injunction, like the non-intervention of the helper, is essentially negative

in import, that is, the hero does not obey the injunction. The attempt to liquidate the lack made in the first phase of the moves therefore ends in failure. The actor who desires its liquidation is back to square one. There is thus an implicit Lack Not Liquidated after the first phase in each move and an implicit Lack before the second phase allowing the progression between the phases.

In move D the second phase consists of the sequence Task - Lack Not Liquidated while in move C it consists of the sequence Deception - Villainy - Lack Not Liquidated. Both sequences take their rise from an implicit Lack. In each case the actor now makes a further attempt, but this time in his/her own way without being dependent upon the actor whose co-operation had been sought and refused. This second attempt, however, also fails, and both moves thus terminate with Lack Not Liquidated. These second phases are somewhat different, since in move D the failure to liquidate the lack is a consequence of the failure to accomplish the task, whereas in move C the deception and villainy are in fact successfully accomplished and it is only through an eleventh hour ineptitude coming, as it were, out of the blue that the move terminates with Lack Not Liquidated. Nonetheless, the similarity between the patterns of the two moves is rather striking.

The Injunction and Deception-Villainy phases in move C, like the Intervention and Task phases in move D, represent two separate and independent phases juxtaposed in the move and organized by the implicit 'Lack Not Liquidated = Lack' that comes between them.



Accordingly, in this move also there are implicitly the rudiments of two moves: 1) the implicit progression Lack - Injunction - Lack Not Liquidated, and 2) the implicit progression Lack - Deception - Villainy - Lack Not Liquidated.

In move D it was possible to discern the combination of two different structural patterns that were evidenced elsewhere quite independently of each other in separate moves. This fact invites the question whether or not move C likewise combines two separate structural patterns which may be found by themselves constituting the structural pattern of different moves. At this point it is necessary to introduce move F into the discussion.

Move F begins with the lack of a condition. Consequent upon the lack, the hero seeks to deceive the villain and the deception succeeds. At this point the text of the move breaks off. However, it is clear from the nature of the lack (Aqhat's death is not avenged) that this is not liquidated through the deception sequence alone. Liquidation clearly hinges upon an act of violence against the villain's person. Through the deception, as in move C, the hero gains an advantage over the villain. One must conclude that the Deception sequence was followed by at least one further sequence achieving this act of violence before the liquidation of the lack. Through this act of violence, it may be assumed, the lack would be liquidated, (blood vengeance exacted). Thus one may tentatively propose the following structural pattern for move F: Lack - Deception - Punishment - Lack Liquidated. This pattern may be delineated as pattern three

as follows:

Pattern III

Lack

Deception

Punishment

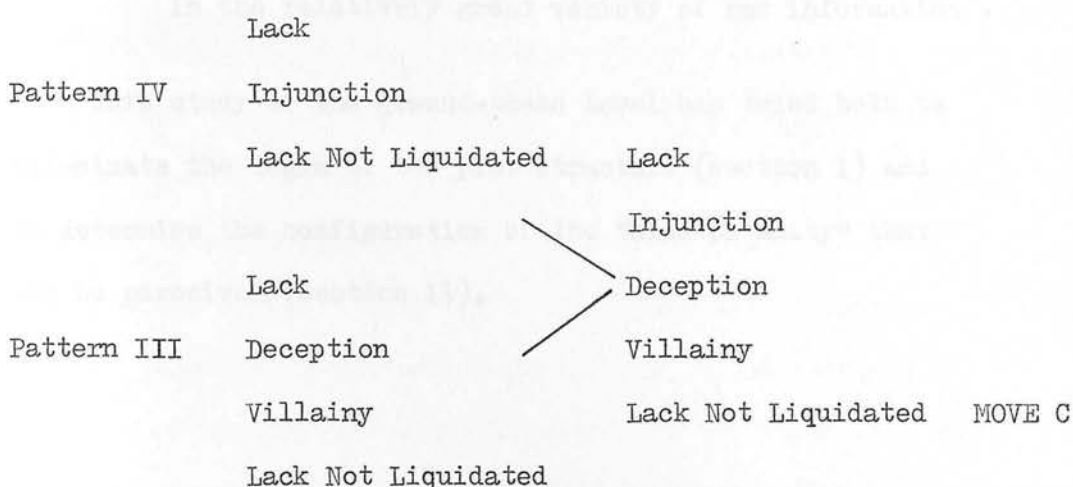
Lack Liquidated

Move F

To return to move C: the structural pattern of its second phase is almost identical with this pattern in move F. Two differences can be observed. Firstly, in place of Punishment move C has Villainy. Basically, however, this difference derives structurally from a reversal of roles. In move C the initiator of the act of violence is the villain and the hero is the recipient, whereas in move F the hero initiates the violence and the villain is now at the receiving end. Nevertheless, both involve an act of violence perpetrated by one character to the detriment of another. The different values given to these acts should not obscure the evident patterning. Secondly, for Lack Liquidated move C has Lack Not Liquidated. It should be observed, however, that the non-liquidation in this move is a last minute twist which arises from a circumstance outwith the successful accomplishment of the villainy.

From this correspondence with move F, it may be concluded that the pattern of the second phase of move C is an independent structural pattern and that it has been combined with the pattern Lack - Injunction - Lack Not Liquidated in the composition of the

move. Although this first phase of the move evidences the rudiments of another move, it is only found in the narrative in juxtaposition with the pattern of the second phase. The structural pattern of move C may therefore be outlined as follows:



The moves in the narrative therefore reveal a high degree of patterning in the composition of their plot structures at ground-theme level. The moves involve two basically different and opposite situations: assistance and opposition. The moves evidence a recurrent structural pattern or patterns appropriate to these situations: patterns I and II (moves A,B,D,E) for the situation of assistance, and pattern III (moves C,F) for the situation of opposition or conflict. Between patterns I and II on the one hand and pattern III on the other there is little in common beyond Lack and Lack Liquidated/Not Liquidated and the presence of the hero.

According to Armstrong:

If the logic of the structure is to be seen as

clearly as possible, it is necessary that the units of substance or condition be generalized in such a way that the establishing of classes will permit a kind of unity to be perceived in the relatively great variety of raw information<sup>1</sup>.

This study of the ground-theme level has tried both to illuminate the logic of the plot structure (section I) and to determine the configuration of the "kind of unity" that may be perceived (section II).

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1. Robert P. Armstrong, "Content Analysis in Folkloristics," in Mythology: Selected Readings, ed. by Pierre Maranda (Harmondsworth: Penguin Books, 1972), p. 182.

## CHAPTER FIVE

### THEME LEVEL

#### Introduction

The following study of theme level is organized into four main parts. In the first part the structure of the plot as it is specified by the plot themes is examined. This part runs parallel to and supplements the earlier discussion of plot at ground-theme level. Only the plot themes fall for consideration at this point. In the second part the non-plot themes are introduced into the ongoing examination of the theme structure. They are considered here from the point of view of the expansion of the plot structure. In the third part the question of recurrent patterns at theme level is considered. Finally, the theme structure of the narrative is discussed in relation to the theory of oral composition.

A synopsis of the themes is listed below. The plot themes and non-plot themes are entered on the left and right hand sides of the list respectively.

#### Synopsis of the Themes

##### MOVE A :

1. (Danel has no son.)
2. Danel proffers offerings to  
the gods, lies down and  
passes the night.

3. Baal reveals himself to Danel.

: 4. Baal comments: Danel has no son  
and so proffers offerings to  
the gods.

5. Baal requests El to bless  
Danel.

6. El blesses Danel.

: 7. Baal communicates the good  
news to Danel.

: 8. Danel rejoices upon receiving  
the good news.

: 9. Danel feasts the Kathirat.

10. Danel's wife bears a son  
to Danel.

#### MOVE B :

11. (Aqhat has no bow).

12. Kothar promises to provide  
a bow.

: 13. Danel sits at the city gate  
dispensing justice.

: 14. Danel spies Kothar  
approaching with a bow.

: 15. Danel commands his wife to  
prepare a banquet and to  
feast Kothar.

: 16a. Danel's wife prepares a  
banquet.

17. Kothar provides the bow.

: 16b. Danel's wife feasts Kothar.

18. Danel gives the bow to  
Aqhat.



MOVE C :

- : 19. Anat and Aqhat share a banquet together.
- 20. Anat covets the bow.
- 21. Anat offers Aqhat silver and gold in exchange for his bow.
- 22. Aqhat tells Anat to get Kothar to make her a bow.
- : 23. Anat offers Aqhat immortality in exchange for his bow.
- : 24. Aqhat accuses Anat of lying since he is mortal.
- : 25. Anat conceives a plan and issues a threat against Aqhat.
- : 26. Anat seeks El's consent to her plan by denouncing Aqhat.
- : 27. (El withholds his consent).
- : 28. Anat seeks El's consent to her plan by threatening him.
- : 29. El grants his consent and tells Anat to carry out her plan.
- 30. Anat feigns friendliness and attempts to lure Aqhat to Qart-Abilim.
- 31. (Aqhat accompanies Anat to Qart-Abilim).
- 32. Anat plots with Yatpan to slay Aqhat.
- 33. Anat and Yatpan slay Aqhat.
- : 34. Anat weeps and comments: she would have created life for Aqhat, but smote him for his bow.

35. Yatpan loses the bow.

: 36. Anat - (?) and comments:  
she smote him for his bow;  
the bow has not been given  
to her; through his death  
there will be infertility  
in the land.

MOVE D :

: 37. Danel sits at the gate  
dispensing justice.

: 38. Danel espies the approach of  
Pughat.

39. Pughat espies the withered  
crops.

40. Danel prays for rain to fall.

41. [The rain does not fall] .

: 42. Danel commands Pughat to  
saddle his donkey.

: 43. Pughat saddles his donkey.

44. Danel performs a fertility  
rite with a shoot.

45. [The shoot does not sprout  
up from the ground] .

: 46. Danel performs a fertility  
rite with an ear of corn.

: 47. [The ear of corn does not  
sprout up from the ground] .

48. [Danel fails to restore  
fertility] .

MOVE E :

: 49. Danel espies the approach of  
two youths.

: 50. The youths communicate bad news to Danel.

: 51. Danel is distressed upon receiving the bad news.

: 52. Danel and the 'Eagles'.

: 53. Danel and Hircab.

54. Danel requests Baal to fell Sumul.

: 55. Danel declares his intention to seek the remains of Aqhat in the gizzards of Sumul.

: 56. If he finds the remains of Aqhat in the gizzards of Sumul -

57. Danel desires to bury Aqhat.

: ~~57. Danel desires to bury Aqhat.~~

58. Baal fells Sumul.

59. Danel seeks the remains of Aqhat in the gizzards of Sumul.

60. Danel finds the remains of Aqhat in the gizzards of Sumul.

61. Danel buries Aqhat.

: 62. Danel invokes a curse upon the disturbers of Aqhat's grave.

: 63. Danel curses Qor-Mayim.

: 64. Danel curses Murarat-Tughullal-Bnar.

: 65. Danel curses Qart-Abilim

: 66. Danel institutes mourning rites for Aqhat.

MOVE F :

: 67. Danel offers sacrifices to the gods.

68a. Pughat desires to avenge Aqhat.

: 68b. Pughat requests the gods to bless her.

: 69. Danel assures Pughat of the blessing of the gods.

70. Pughat disguises herself as a serving maid.

71. Yatpan accepts Pughat into his camp to serve him.

72. (Pughat avenges Aqhat).

### I. The Plot Structure of the Narrative at Theme Level

In the preceding chapter the plot structure of the narrative was delineated and discussed as a sequence of ground-themes. In this section the concern is to delineate and discuss the plot structure as a sequence of themes. At ground-theme level the plot structure is defined by the ground-theme structure: they are identical and fully co-incide in every respect. At theme level the plot structure and the theme structure are not identical: the plot structure is constituted by the plot themes; the theme structure is constituted by both the plot and the non-plot themes. Plot structure at theme level, therefore, is defined by the plot theme structure. Accordingly, this discussion of plot structure at theme level will be concerned with only the plot themes.

The plot theme is both a plot functional and a thematic unit. As a plot functional unit the plot theme subsists at ground-theme level; as a thematic unit the plot theme subsists at the level of theme. If exclusive regard is paid to the thematic specificity of the themes in a narrative and questions of their function and relations are ignored, it would not be possible to say anything about the plot or its structure; one would simply have a series of theme units. It is as (plot) functional units that the (plot) themes are integrated and organized to form the plot structure of the narrative. Hence, in the analysis of plot structure, priority must be accorded to the systematic investigation of the (plot) themes as functional units, that is, to plot at the level of ground-theme, since it is at this level that the function of the plot theme is expressed and that the plot structure most clearly emerges and most readily submits to an investigation of its structure.

On the other hand, if exclusive regard is paid to the plot themes as functional units and the thematic specificity of the units is entirely ignored, then, while an investigation of the dynamics of the plot structure is possible, the investigation is necessarily limited to treating the plot structure at a relatively abstract level which can subsume, for example, six quite different initial plot themes under the one invariant ground-theme 'Lack'. It is clearly desirable to be able to move beyond the ground-theme level and to examine the plot structure of the narrative as it has been concretely particularized or specified in its moves at the

level of theme.

In view of the priority of ground-theme level for the investigation of plot structure, it follows that the present discussion of plot at theme level will be in the main supplementary to the discussion of the plot at ground-theme level. It will, however, supplement that discussion in two very important and related directions: 1) it will allow thematic (semantic) specificity to be given to what is otherwise an abstract delineation of the plot structure, and 2) it will allow a determination of the implications of structural features of the plot organization devolving upon the function of the plot themes (ground-theme level) for structural features devolving upon their thematic specificity (theme level).

#### A. The Structural Units

The basic unit of the plot structure of the narrative at theme level is the individual plot theme. Thirty-four have been identified in or, occasionally, inferred from the narrative. These plot themes specify the thirty-four ground-themes and likewise may be initial, medial or terminal, as determined by their function and distribution in the plot structures of the moves.

##### 1. Initial Plot Themes

Each of the six initial plot themes specifies an initial ground-theme 'Lack'. The manner in which the lacks are specified and introduced in the course of the narration, however, varies



considerably. The simplest and most direct manner of specification is to be found in move A. Here the lack is simply introduced by a narrative statement predicating non-possession of a son to Danel<sup>1</sup>. This direct negative manner of formulating the initial lack is the exception rather than the rule. More typically it is specified by means of some kind of positive formulation of, or counterpart to, the functional negative. Thus in moves C,D,E and F the lacks are specified in a positive manner by the themes 'Anat covets the bow', 'Pughat espies the withered crops', 'Danel desires to bury Aqhat' and 'Pughat desires to avenge Aqhat' respectively. All these themes, however, directly imply functional negative lacks as follows: Anat does not possess the bow; there is no fertility; Aqhat is not buried, and Aqhat's death is not avenged. The initial plot themes in moves E and F evidence the most extreme positive counterpart to the functional negative, for in these moves the lacks are specified by means of statements of the desire or intention of the hero to liquidate the lack rather than by a statement of the lack itself.

As functional units the six initial plot themes perform an identical function. As thematic units, however, they are all quite different. Each one has its own individual thematic (topical) specificity. Thus greater diversity is evidenced between the initial plot themes than was evidenced between their corresponding ground-themes. The one, invariant ground-theme

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1. This assumes that the retrospection to the theme in 17:i:19-22 derives its verbal texture from the verbalization of the theme in 17:i:\* - \*.

'Lack', common to the themes as plot functional units, is particularized or specified in six quite different themes.

## 2. Medial Plot Themes

All together twenty-two medial plot themes occur in the narrative specifying the twenty-two medial ground-themes. As plot functional units (i.e., ground-themes) recurrences in function reduced the actual range of functions performed by these plot themes from twenty-two to fourteen. As thematic units, however, there are no recurrences between the medial plot themes. There is a one to one correspondence between the number of plot themes and the number of different thematic specificities which they evidence.

## 3. Terminal Plot Themes

Six terminal plot themes occur in the narrative. Four specify 'Lack Liquidated' (moves A,B,E,F), and two specify 'Lack Not Liquidated' (moves C,D). Where the verbalization of these themes is, in part at least, extant (A,B,C,E), they are introduced into the narrative in the mode of narration, relating the final event through which the liquidation or non-liquidation is accomplished.

As functional units the terminal plot themes perform either one of only two functions. But once again as thematic units they are all quite different. The invariant ground-themes Lack Liquidated and Lack Not Liquidated, common to the terminal plot

themes of moves A,B,E,F and C,D respectively, are specified by quite different themes.

#### B. The Structure of the Plot : Initial and Terminal Plot Themes

In every move of the narrative there is a direct and marked thematic affinity and a very intimate relation between an initial and its corresponding terminal plot theme. This is very clearly reflected and expressed in the theme definitions.

In move A the relevant plot themes are 'Danel has no son' and 'Danel's wife bears a son to Danel'. The thematic affinity and consistency between these themes is evident. It derives from the presence of the salient thematic element of 'son' in both themes. The terminal plot theme makes, as it were, a direct 'thematic return' to the initial plot theme, picks up its salient thematic element - has no son - and reformulates it in a directly contrary and opposite context - bears a son to (= has a son) - in accordance with the plot process of amelioration. Thus, at the level of theme, the two plot themes are intimately related and linked together by the contrast and opposition between 'son' expressed in a negative and then in a positive context in relation to Danel. This negative/positive relation directly reflects the relationship of 'paired opposition' which exists between the themes as functional units at ground-theme level (i.e., between Lack and Lack Liquidated).

In move E the initial and terminal plot themes are 'Danel

desires to bury Aqhat' and 'Danel buries Aqhat'. Once again the thematic affinity between these themes is very marked. The terminal plot theme picks up the salient thematic element in the initial plot theme - desires to bury Aqhat - and then reformulates it in a suitably modified context - buries Aqhat - according to the plot process of the move. In this move the negative/positive polarity which exists between the themes at ground-theme level (Lack and Lack Liquidated) is not explicit. Rather, the two themes <sup>are</sup> related and linked through the formulation of the burial of Aqhat in the context of desire/intent in the initial plot theme and its reformulation in the context of fulfilment in the terminal plot theme.

In move F the two themes are 'Pughat desires to avenge Aqhat' and 'Pughat avenges Aqhat'. Except that here the salient thematic element is the avenging of Aqhat, the relation between the themes is identical to that described above for move E and the same considerations therefore apply here also.

The initial and terminal plot themes of move C are 'Anat covets the bow' and 'Yatpan loses the bow'. Their thematic affinity is readily discernable through the presence of the thematic element of the bow in each one. In the initial plot theme the bow appears in the context of Anat's desire to possess it. In the terminal plot theme it appears in the context of being lost through Yatpan's carelessness. In relation to Anat this theme is complementary to the initial plot theme, for its loss means that Anat still does not possess the bow and that her

desire is unfulfilled. But, as well as being complementary, it also represents an intensification of the initial plot theme; for not only does Anat still not possess the bow, but also, it would appear, the very possibility of her possessing the bow and fulfilling her desire is now placed beyond reach. The terminal plot theme, therefore, makes a thematic return to the element of the bow in the initial plot theme and reformulates it in a complementary, but intensified, context. The two themes are very closely related in terms of this continuity between them with respect of Anat's non-possession of the bow. This relation directly reflects the relationship of 'virtual synonymity' which subsists between the corresponding ground-themes Lack and Lack Not Liquidated.

In move D the two themes are 'Pughat spies the withered crops' and 'Danel fails to restore fertility'. The thematic affinity between them derives from the presence of the thematic element of infertility in both themes. In the initial plot theme this element is formulated in the context of the espyal of infertility (withered crops) while in the terminal plot theme it is formulated in the context of the failure to restore fertility. These contexts are complementary and relate to each other in terms of the continuity of infertility. Again, however, the terminal plot theme is also an intensification of the initial plot theme, since the infertility has now proved itself exceedingly resistant to amelioration. This relation again directly reflects the relation of 'virtual synonymity' which exists between their corresponding

ground-themes. In this move, however, the terminal ground-theme has not actually been realized. At theme level this relation of continuity is therefore potential rather than actual. One might indeed argue that, given the plot process of unsuccessful amelioration, it is precisely the thematic affinity and relation between the initial and terminal plot themes which permits the ready absence of the latter.

In each move of the narrative,<sup>1</sup> therefore, the initial plot theme introduces a salient thematic element formulated in a particular context. The terminal plot theme makes a thematic return to this element - whatever else might have intervened between them - and reformulates it in a suitably modified context that is consistent with the plot process of the move. The relationship between the two contexts, and hence the way in which the initial and terminal plot themes relate to each other at theme level, is, however, variable.

The differences in the initial and terminal plot theme relationship which can be observed between moves A,E and F on the one hand and moves C and D on the other hand can be explicated through reference to the difference in the relationship between the corresponding initial and terminal ground-themes of the two groups. For the first group (A,E,F) this ground-theme relationship is paired opposition whereas for the second group (C,D) it is

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1. The situation with move B is unclear since the manner in which the initial ground-theme was specified is unknown. Presumably had the initial plot theme been extant similar considerations would apply.



virtual synonymy. However, the differences in this relationship which can be observed between move A on the one hand and moves E and F on the other hand cannot be so explicated, since their corresponding ground-themes bear an identical structural relation (i.e., paired opposition). It is to be observed, therefore, that plot themes which bear an identical structural relationship as functional units at ground-theme level need not necessarily bear an identical structural relationship as thematic units at theme level. Nevertheless, that there is a marked thematic affinity and intimate relationship between an initial and terminal plot theme at theme level is a direct corollary of the functional affinity and intimate relationship between the themes at ground-theme level which is clearly reflected in the paired ground-theme definitions Lack - Lack Liquidated or Lack - Lack Not Liquidated.

In the preceding chapter the importance of the initial and terminal ground-themes as a structural frame was emphasized. The frameworks provided by these paired ground-themes were found to yield a broad delineation of the plot structure of the narrative at ground-theme level. These successive frameworks of the moves are specified at theme level in the series of initial and terminal plot themes. Besides from the fact that they specify a ground-theme framework, the thematic affinity and intimate relationship between the initial and terminal plot themes of a move establish the two themes as a theme framework in relation to the other plot themes in the move. The medial plot themes are distributed throughout the narrative between the initial and terminal plot

themes of the successive moves. Furthermore, the theme framework will be found to determine the major narrative concern of the move. A broad delineation of the plot structure of the narrative at theme level is therefore yielded by the successive initial and terminal plot themes. Accordingly, the plot structure of the narrative at this level can be delineated as follows:

MOVE A. (Danel has no son) → Danel's wife bears a son to Danel.

MOVE B. (Aqhat has no bow) → Danel gives the bow to Aqhat.

MOVE C. Anat covets the bow → Yatpan loses the bow.

MOVE D. Pughat spies the withered crops → [Danel fails to restore fertility].

MOVE E. Danel desires to bury Aqhat → Danel buries Aqhat.

MOVE F. Pughat desires to avenge Aqhat → (Pughat avenges Aqhat).

This outline represents a minimal delineation of the plot structure at theme level. The medial plot themes are subsumed under the cipher → . Again it is hoped that the advantage to be gained from this procedure for an examination of certain features of the plot structure at theme level will emerge in the course of the discussion. The medial plot themes will be considered in due course.

In discussing plot at theme level it is essential to maintain the distinction between the structure and organization of plot in the individual moves and in the narrative as a whole.

# 1. The Plot Structure of the Individual Moves

The delineation of the plot structure of a move as, for example 'Danel has no son → Danel's wife bears a son to Danel' sustains at theme level the reflection of the three successive stages through which the plot progresses in any move: 1) the initial plot theme, 2) the medial plot themes, and 3) the terminal plot theme.

The function of the six initial plot themes within their moves is expressed at ground-theme level by the term 'Lack'. Each one, in its own way, poses a discrete issue, problem, crisis situation or major tension which gives rise to the development of the plot in the move and which is resolved in one way or another through this development. At theme level the several issues or problems formulated in the initial plot themes have of course their own individual thematic specificity. In move A the issue is the lack of a son; in moves B and C, in their different ways, the issue is the lack of a bow; in move D the lack of fertility; in move E the lack of burial and in move F the lack of blood vengeance. The initial plot theme thus introduces a major thematic element, e.g., Danel's lack of a son, and the remainder of the move can be viewed thematically as an extensive outworking of this major element.

The function of the terminal plot themes is expressed at ground-theme level either as Lack Liquidated or as Lack Not Liquidated. Each terminal plot theme represents the resolvment of the crisis situation or problem posed in the initial plot theme, either through

its elimination or non-elimination, as determined by the plot process. Each resolution has its own thematic specificity. Thus in move A the issue is resolved by Danel's wife bearing a son to him; in move B by Danel giving the bow to Aqhat; in move C by Yatpan's loss of the bow; in move D by Danel's failure to restore fertility; in move E by Danel burying Aqhat, and in move F by Pughat's exaction of blood vengeance.

In so far as the terminal plot theme functions to finally resolve a given problem situation, it is to be expected that the nature of the resolution will be fully consistent with the nature of the problem situation itself. If, for example, the problem situation is the lack of a son, the resolution will of necessity involve the acquiring of a son (or the failure to acquire a son if the plot process is unsuccessful amelioration) - however that might be achieved. If, on the other hand, the problem situation is that the remains of Aqhat lack proper burial, and if this gives rise to a plot process of successful amelioration, the resolution will inevitably involve the act of burial. The thematic specificity of the terminal plot theme is therefore largely determined by the thematic specificity of the initial plot theme. This is of course the basis for the thematic affinity and close relation between the initial and terminal plot themes of a move, discussed above.

Taken together, the initial and terminal plot themes of a move constitutes a theme framework within which the medial plot themes are developed. The theme framework of a move determines the

major narrative (thematic/topical) concern of that particular move. This is a direct implication or corollary of the function of the plot themes which compose the framework. The framework establishes what the problem situation is and what its resolution is. The medial plot themes describe and determine the particular manner through which the given problem situation reaches a given resolution. Thus one may distinguish between the 'what' and the 'how' of the plot in any move. The 'what' is determined by the theme framework composed of the initial and terminal plot themes; the 'how' is determined by the medial plot themes and functions in the plot to achieve the 'what'. The major narrative concern is therefore definable on the basis of the theme framework alone (i.e., the 'what'). Thus the framework 'Danel has no son - Danel's wife bears a son to Danel' (move A) establishes the major narrative concern of this move as being 'The birth of a son to (the childless) Danel'. On this basis the major narrative concerns of the six moves in the narrative may be defined as follows:

- MOVE A. The birth of a son to Danel.
- MOVE B. The provision of a bow to Aqhat.
- MOVE C. The failure of Anat to gain possession of the bow.
- MOVE D. The failure of Danel to restore fertility to the land.
- MOVE E. The burial of Aqhat.
- MOVE F. The exaction of blood vengeance for Aqhat.

In relation to the 'what' the medial plot themes perform the

single task of describing the 'how' by means of which this is achieved. It is the singleness of this task which allows the several medial plot themes of a move to be subsumed under the cipher → in the delineation of the plot structure of the narrative given above.

The functional subordination of the medial plot development (→) at ground-theme level to the paired initial and terminal ground-themes was remarked in the previous chapter. It is clear that at theme level the direct corollary of this functional subordination is the thematic subordination of the medial plot themes to the dominant initial and terminal plot themes. That is to say, given the major narrative concern of a move, the concern of the medial plot themes is necessarily both complementary to it and pre-determined by it. Consequently, the thematic specificity of the individual plot themes which together compose the medial development (→) will be to a considerable extent determined by the thematic specificity of the theme framework within which they are organized. The thematic subordination of the medial development may be illustrated by move A. In this move the following plot and non-plot themes are found: Danel has no son; Danel proffers offerings to the gods, lies down and passes the night; Baal reveals himself to Danel; Baal comments: Danel has no son and so proffers offerings to the gods; Baal requests El to bless Danel (that he might have a son); El blesses Danel (to the effect that through sexual connection, conception and childbirth a son would be born to him); Baal communicates the



good news to Danel (that he will have a son); Danel rejoices at the good news (that he will have a son); Danel feasts the Kathirats (the goddesses of childbirth), and Danel's wife bears a son to Danel. As can be clearly seen from the elements underlined, the individual themes which compose the medial development are entirely appropriate to, and consistent with, the thematic specificity of the major narrative concern, and this applies to both the plot and the non-plot themes. Thus the thematic affinity between the parts of the framework, noted earlier, clearly pertains also between the framework and the medial plot development, albeit in a more general way. Without minimizing the thematic diversity to be found between the plot themes of a movie, it must be observed that this diversity is not unlimited and without restraint, and that the controlling restraint is the major narrative concern as established by the theme framework. Thematically, as well as functionally, the medial plot development takes rise from the initial plot theme and develops towards the terminal plot theme. The cumulative thematic realization across this medial plot development at theme level is controlled by the thematic specificities of the themes from whence it develops and to which it develops.

If the initial and terminal plot themes of a movie are viewed together, the lineaments of the plot can be discerned, since there is a statement of both a problem situation and its resolution. These two plot themes represent the absolute limit to which the narration in a movie may be reduced while yet leaving a remainder

that is still recognizably 'plot' and still retains the completeness appropriate to plot. The juxtaposition of only one of these two plot themes with a medial plot theme, or of two medial plot themes, would not be recognizably 'plot' and would be incomplete. On the other hand if the theme framework was reduced by the omission of either the initial or the terminal plot theme, 'plot' would disappear from view: one would simply have the statement of a situation or an event.

The reduction of the narration in a move to the only possible minimal core that can still be recognized as 'plot' is a reduction to the most essential aspect of the plot: the problem situation and its resolution. It is just conceivable that move A, for example, could be narrated with extreme brevity by simply narrating that once Danel was miserable because he had no son (Lack) but then his wife bore a son to him (Lack Liquidated). Or again, it is conceivable that the manner through which Danel came to have a son could have been quite different than it actually is, without thereby materially affecting the 'what' of the move i.e., the theme framework and the major narrative concern. What, however, is not conceivable is that the move could have been narrated at all without the minimal core represented by the theme framework as its basis. The theme framework thus forms the absolutely essential and irreducible plot - core of a move. The plot-core is, however, expansionable: it is expanded by the sequence of medial plot themes which then intervene between the two parts of the core.

The thematic affinity and relationship which exists between the two parts of the plot-core (initial and terminal plot themes) and between this core and its expansion (medial plot themes) ensures that the move at theme level, as well as at ground-theme level, is a whole, unified and independent structural thematic complex or pattern, whose themes must therefore be first considered in relation to each other within the limits of the move. Sub-total to this thematic complex which is the move as a whole, the major components of the plot at theme level are the theme framework - the plot-core - and the medial development ( $\rightarrow$ ) - the expansion of the plot core.

It would appear that the features of the organization and ordering of the plot at theme level discussed above, at all points correspond to, and are the direct corollary of, the structural organization of plot at ground-theme level.

## 2. The Plot Structure of the Narrative as a Whole

The extant narrative is comprised of six moves. Since each one is a unified and relatively independent thematic complex, sub-total to the narrative as a whole the major structural component of plot at theme level is the individual move. The narrative is composed by a sequencing of six moves or theme complexes. After each move ends with the terminal plot theme, the narrative sustains its life through the introduction of a fresh thematic element, that is, through another initial plot theme. It is clear, therefore, that the initial and terminal plot themes are as

important for the organization of plot in the narrative as a whole as for the organization of plot within the individual move. These features once again correspond to features in the structural organization of plot in the narrative as a whole at ground-theme level.

It was noted earlier that the delineation of the plot structure of the narrative at ground-theme level yielded little information concerning the relationships between moves as they are structured together to form the plot structure of the narrative as a whole. Now that the thematic specificity has been given to the ground-theme framework it is possible to discern at least certain aspects of the relations between moves. Consideration of this aspect of the plot structure will, nevertheless, be deferred until the medial plot themes can be taken into account.

### C. The Structure of the Plot: Initial, Medial and Terminal Plot Themes

The medial plot themes must now be introduced into the discussion.

In the discussion of the corresponding medial ground-themes, it was noted that they fell into paired sequences and that the paired sequence with its two complementary members was the major structural component of the medial plot development of a move at ground-theme level. At the level of theme these sequences are specified by paired theme sequences with two complimentary theme

members.

The complementary nature of the ground-theme members of a paired sequence was readily apparent from the ground-theme definitions through the recurrence of at least one significant term relevant to the sequence action in each definition. At theme level the complementary nature of the sequence members may be as readily apparent through a similar recurrence of a key term in each theme definition, e.g., 'Baal requests El to bless Danel - El blesses Danel' (5-6). Often, however, there is no such recurrence, e.g., 'Danel proffers offerings to the gods, lies down and passes the night - Baal reveals himself to Danel' (2-3). Accordingly, when the theme sequences are viewed in terms of the thematic specificity of the themes in their complementary members, two main types can be distinguished.

The first type may be termed the 'synonymous' theme sequence. In this type the key theme element in each member is more or less synonymous or identical. Thus, for example, in the first sequence cited above (themes 5-6) the key theme element of 'blessing' is common to both sequence members. Naturally the two themes are only 'more or less' identical, since in the first the blessing is requested whereas in the second the blessing is bestowed. Nevertheless, both themes are alike in their common concern with the key theme element of the blessing. The second member reproduces the key theme element of the first in a suitably modified form.

Five paired theme sequences in the medial plot developments of

the moves are synonymous. These are as follows:

- MOVE A. 5-6 Baal requests El to bless Danel -  
El blesses Danel.
- MOVE B. 12+17 Kothar promises to provide a bow -  
Kothar provides the bow.
- MOVE C. 32-33 Anat plots with Yatpan to slay Aqhat -  
Anat and Yatpan slay Aqhat.
- MOVE D. 40-41 Danel prays for the rain to fall -  
[The rain does not fall].
- MOVE E. 54+58 Danel requests Baal to fell Sumul -  
Baal fells Sumul.

The second type of sequence may be termed the 'associational' theme sequence. In this type the key theme element in each member is quite different. Thus, in the second example given above (2-3), the element of proffering offerings to the gods, lying down and passing the night is quite different from the complementary element of self-revelation. Here the key theme element in the first member is not simply reproduced in the second member in a suitably modified form; rather the second member introduces a new element. Two different themes are thus associated together in the sequence.

There are six associational sequences in the medial plot developments. These are as follows:

- MOVE A. 2-3 Danel proffers offerings to the gods, lies  
down and passes the night  
- Baal reveals himself to Danel.
- MOVE C. 21-22 Anat offers Aqhat silver and gold in  
exchange for his bow  
- Aqhat tells Anat to get Kothar to  
make her a bow.



- 30-31 Anat feigns friendliness and attempts to lure Aqhat to Qart-Abilim  
- (Aqhat accompanies Anat to Qart-Abilim).
- MOVE D. 44-45 Danel performs a fertility rite  
- [The shoot does not sprout up from the ground].
- MOVE E. 59-60 Danel seeks the remains of Aqhat in the gizzards of Sumul  
- Danel finds the remains of Aqhat in the gizzards of Sumul.
- MOVE F. 70-71 Pughat disguises herself as a serving maid  
- Yatpan accepts Pughat into his camp to serve him.

The distinction drawn between synonymous and associational sequences is not without implication for the question of the manner in which the two sequence members are structured or patterned together in relation to each other. Corresponding to this distinction, two broad types of structural patterns can be identified in the organization of the sequence members.

The first type of structural pattern is the 'fulfilment' pattern. All five synonymous sequences evidence one form or another of this structural pattern. These sequences may be briefly examined in turn.

Baal requests El to bless Danel - El blesses Danel (5-6)

The basic pattern of this sequence can be schematized A requests B to do X - B does X. The notation X denotes the key theme element in the members and, since it is a synonymous sequence, the X appears in each part. In the second sequence member B does X in fulfilment of the request which he receives in the first member

to do X. The two members of the sequence are therefore structured together in the pattern 'request - fulfilment'.

Kothar promises to provide the bow - Kothar provides the bow (12+17)

The basic pattern is A promises to do X - A does X. In the second member A does X in fulfilment of the promise which he makes in the first member to do X. The members of this sequence are thus structured together in the pattern 'promise - fulfilment'.

Anat plot with Yatpan to slay Aqhat - Anat and Yatpan slay Aqhat (32-33)

The pattern in this synonymous sequence is more complex due to the fact that two characters play significant roles in the slaying of Aqhat. In the course of the plotting in the first member, Anat issues Yatpan with certain instructions. However, before issuing the instructions, Anat declares to Yatpan what she, for her part, would do. Accordingly, in the second member Anat first of all fulfils her promise or declaration of intent and only then can and does Yatpan fulfil the instructions.

The basic pattern in the sequence according to Anat's part in the affair is A promises to do X - A does X. According to Yatpan's part, the pattern is A commands B to do Y - B does Y (Y is substituted for X to avoid confusion with X in the previous pattern). A does X and B does Y in fulfilment of a promise and a command to do so respectively. There are, therefore, two basic patterns or sub-sequences combined in this theme sequence.

The first is the pattern 'promise - fulfilment' and the second is the pattern 'command - fulfilment'. The pattern in the sequence as a whole can be represented thus:

A promises to do X : A commands B to do Y - A does X : B does Y

Danel prays for the rains to fall - [The rain does not fall]  
(40-41)

The basic pattern is A requests B to do X - [B does not do X] . The pattern is therefore 'request - non-fulfilment', with the non-fulfilment left to be inferred from the context.

Danel requests Baal to fell Sumul - Baal fells Sumul (54+58)

In this sequence the basic pattern is A requests B to do X - B does X. The two sequence members are structured together in the pattern 'request - fulfilment'.

All the synonymous sequences therefore evidence one form or another of the fulfilment structural pattern. The pattern is essentially a bipartite structure. In the first part a character receives a request, or command, or undertakes a promise to do something. In the second part the character then does it and thereby fulfils the request/command/promise which he received/undertook.

The action performed in the second part is in each case 'announced' in the mode of direct speech in the first part. The first part of this pattern is thus in essence 'word'. This word may be a 'word of command', where character A directs

character B to do X, or it may be a 'word of intent', where the character himself undertakes to do X. The patterns request - fulfilment and command - fulfilment may both be taken under the rubric 'word of command - fulfilment', since a request is in the main a polite command and certainly cannot be distinguished formally from it. The pattern promise - fulfilment falls into the class 'word of intent - fulfilment'.

The fulfilment structural pattern can therefore be more fully characterized as the 'word - fulfilment' pattern. Within this pattern there are two subsidiary classes: 1) word of command - fulfilment, and 2) word of intent - fulfilment.

The second type of structural pattern is what we have essayed to call, perhaps rather awkwardly, the 'dramatic-developmental' structural pattern. The associational sequences evidence some form of this broad pattern. Once again we may approach a description and characterization of this pattern through a brief examination of the relevant sequences.

Danel proffers offerings to the gods, lies down and  
 passes the night  
- Baal reveals himself to Danel (2-3)

The pattern in this sequence can be schematized A does X - B does Y with the notation X and Y denoting the key theme action in the sequence members. Since it is an associational sequence, the action in each member is quite different. B performs Y in response to the action X performed by A. Between the performance of X and Y there is a marked progression of forward movement or development, with one character acting in reaction to the act of

another character. This development has its own internal system of tension and resolution. Danel's performance of the ritual acts introduces a tension which is skillfully increased through the repetition of the actions structured within the seven day series in the unit. Feeling for Danel's misery is built up through the unrelieved monotony of the repetition, creating a tension and expectancy that something critical is about to happen. Baal's response in drawing near to Danel relieves this tension and achieves a certain equilibrium in Danel's state intermediate to the final resolution and equilibrium achieved at the end of the move through the liquidation of the lack. The forward development thus takes place in a dramatic context of tension - resolution within the limits of the sequence itself. The second part of the sequence bears a relationship of forward dramatic development to the first part; hence the sequence has been described as evidencing a dramatic - developmental structural pattern.

Anat offers Aqhat silver and gold in exchange for his bow - Aqhat tells Anat to get Kothar to make her a bow (21-22)

The pattern may be schematized A does X - B does Y (strictly, of course, 'says' rather than 'does'). Once again there is a marked forward development in the sequence as Aqhat acts in reaction to the action of Anat. Anat's offer introduces a certain tension and suspense: what will Aqhat do? will he surrender the fine new bow that has so recently been given to him? Aqhat's refusal releases this tension: he has retained

possession of the bow. However, more pronounced than this release of tension is the even greater tension and suspense which the sequence creates: Anat desperately desires to possess the bow; Aqhat's reply means that this desire is frustrated; what will Anat's reaction be? will Aqhat get away with thwarting the desires of the goddess? The tension and suspense which the forward development creates is therefore greater than that which it relieves. The dramatic context for the development in this sequence is thus rather different from that of the first example. There the development achieved the resolution of tension; here the development achieves the creation of tension. The two sequences differ in their dramatic thrust. Nevertheless, in this sequence there is likewise a forward development within a dramatic context which relates its two parts.

Anat feigns friendliness and attempts to lure Aqhat  
to Qart-Abilim

-(Aqhat accompanies Anat to Qart-Abilim)(30-31)

The pattern in this sequence is again A does X - B does Y, and again there is a marked forward development as Aqhat acts in reaction to Anat's action. Anat's attempt to lure Aqhat to Qart-Abilim introduces a tension: will Aqhat be duped? If Aqhat had refused to accompany Anat this tension would have been released. Aqhat, however, is duped and accompanies Anat to the city. In a sense the tension centering upon whether or not Aqhat will be duped is resolved. This resolvment does not, however, release tension, but instead creates tension: what will become of Aqhat



now that he is at the mercy of Anat? will he realize that he is being deceived before it is too late? The dramatic context for the development in this sequence is thus the creation of tension. The two sequence members relate in terms of this forward dramatic development.

Danel performs a fertility rite  
- [The shoot does not grow up from the ground] (44-45)

The basic pattern may be schematized A does X - [B does not do Y]. The second member is not realized in the narrative. In the first member A performs the action X. In the second member B denotes not a character, but the shoot in the field, and B, by way of non-reaction to the action of A, does not do Y. If the fertility rite had been successful (i.e., B does Y), then between the performance of X and Y there would have been a forward development in the dramatic context of the achievement of the release of tension, exactly like the first example discussed above. As it is, the rite is unsuccessful, and consequently the tension introduced as Danel performs the rite is not released but is increased. These features of the sequence suggest that it should be classified as evidencing a dramatic-developmental structural pattern, although the second member is both negative and unrealized.

Danel seeks the remains of Aqhat in the gizzards of Sumul  
- Danel finds the remains of Aqhat in the gizzards of Sumul  
 (59-60)

The basic pattern in this sequence is A does X - A does Y.

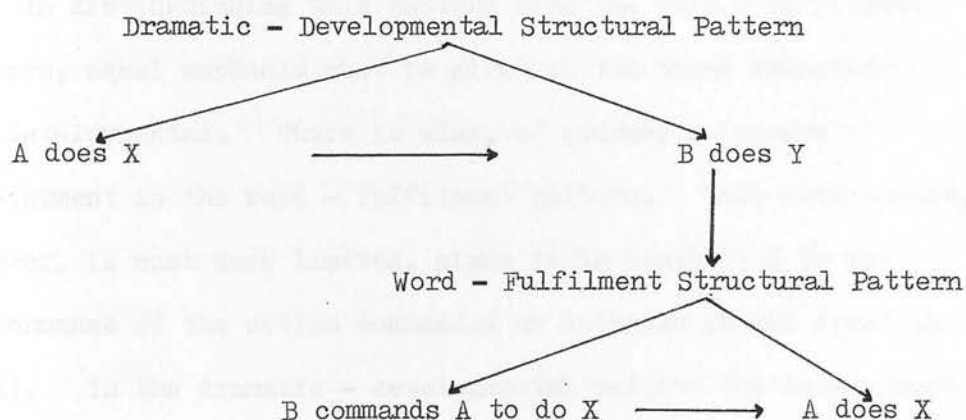
Here the same character performs both actions in the sequence. Nevertheless, this sequence has also a marked forward development between actions X and Y. The action of seeking the remains in the first member introduces tension and suspense, since liquidation of the lack hinges upon the successful outcome of this venture. Indeed, the narrator has extensively exploited the dramatic potential of this sequence and greatly increased the tension and suspense through the narration of two unsuccessful searches. The second part of the sequence releases that tension as Danel finds Aqhat's remains, and thus achieves a certain equilibrium intermediate to the final equilibrium which the burial of Aqhat achieves. The forward movement therefore takes place within a dramatic context in which the resolution of tension is achieved. The two parts of the sequence relate in terms of this forward dramatic development.

Pughat disguises herself as a serving maid  
- Yatpan accepts Pughat into his camp to serve him (70-71)

The pattern in this sequence is A does X - B does Y, and again there is a marked progression of forward development between the two members. The dramatic context of this development is the release of tension. Pughat's action of disguising herself and presenting herself before Yatpan introduces a tension: will Yatpan see through the disguise and recognize Pughat? what will happen to her if he does? With Yatpan's acceptance of Pughat into his camp, this tension is released: so far so good.

A certain equilibrium is thus achieved intermediate to the final liquidation of the lack. This sequence therefore also evidences a dramatic developmental structural pattern.

It is to be observed, however, that the second part of this sequence, as well as being a part of a dramatic - development structural pattern, is itself composed of a 'word of command - fulfilment' structural pattern. Yatpan's acceptance of Pughat is indicated by his command to her to give him wine to drink, and Pughat obediently fulfils this command. The overall pattern can be schematized as follows:



Each of the associational sequences thus has a dramatic - developmental structural pattern. This pattern is also a bipartite structure. Between the two parts there is a marked progression of forward development which takes place within a dramatic context definable within the limits of the sequence itself in terms of which the two parts of the pattern relate. However, the dramatic context is not constant throughout the sequences. On this basis the dramatic - developmental pattern divides into two subsidiary

classes: 1) a dramatic context in which the forward development releases tension, and 2) a dramatic context in which the forward development creates tension.

In the word - fulfilment pattern, the first part was invariably in the mode of direct speech and the second part, with one exception (El blesses Danel), in the mode of narration. In the dramatic - developmental pattern, both parts may be in the mode of narration (2-3, 59-60) or direct speech (21-22), or the first part speech and the second part narration (30-31), or the first part narration and the second part speech (70-71).

In distinguishing this pattern from the word - fulfilment pattern, equal emphasis must be given to the terms dramatic and developmental. There is also, of course, a forward development in the word - fulfilment pattern. This development, however, is much more limited, since it is restricted to the performance of the action commanded or intended in the first part (X-X). In the dramatic - developmental pattern the development takes place in a dramatic context. By contrast, the dramatic potential for releasing or creating tension through the forward movement in the word - fulfilment pattern is minimal: a command is given or an intent is declared and then fulfilled. Naturally the sequences structured by this pattern have a dramatic context definable by their position in relation to the other elements in the moves. However, whatever level of tension these sequences may derive from this broad context remains more or less constant throughout the two parts and is unaltered by the forward movement.

Indeed the only way that the word-fulfilment pattern can alter the level of tension is through a breakdown in the pattern. Thus, in move D, the request that the rains might fall is not fulfilled. The non-fulfilment is an unexpected twist which increases the tension in the move. On the other hand, the level of tension is either increased or decreased through the movement across the two parts in the dramatic-developmental pattern.

In connection with the relationship between initial and terminal plot themes, it was observed that plot themes which share an identical relationship at ground-theme level do not necessarily share an identical relationship at theme level. It is clear that this observation applies also to the medial plot themes. At ground-theme level all the medial sequences share an identical relation of implication between the sequence members. At theme level, however, the members of some sequences relate in terms of word-fulfilment while the members of others relate in terms of forward dramatic development. That there is an intimate relation of one kind or another between the members is itself, however, a direct corollary of the intimate relation between them at ground-theme level.

The marked thematic affinity between the initial and terminal plot themes of a move is also fairly characteristic of the two corresponding members of the medial sequences. This affinity between members ranges from a general affinity, e.g., 'Danel proffers offerings to the gods, lies down and passes the night - Baal reveals himself to Danel' (2-3), to a form of thematic repetition which is

more or less fully extended to theme texture level, e.g., 'Baal requests El to bless Danel - El blesses Danel' (4-5).

The delineation of the plot structure with the medial plot themes incorporated can be seen in the synopsis of themes at the beginning of the chapter and need not be reproduced here. In this further examination of the plot the distinction between the individual move and the narrative as a whole will be kept.

#### 1. The Plot Structure of the Individual Moves

At theme level there are three degrees of plot integration and organization intermediate between the individual plot themes and the move as a whole. Firstly, there is the ordering of the medial plot themes into paired theme sequences with a word-fulfilment or a dramatic-developmental structural pattern. This is the most distinctive feature of the structuring of the medial plot themes. Secondly, there is the sequential arrangement of these paired sequences to form the medial development as a whole. Finally, there is the integration of the medial development into the theme framework or plot core, the initial and terminal plot themes.

These features correspond at all points with the structural organization of plot at ground-theme level.

#### 2. The Plot Structure of the Narrative as a Whole

The major component of the plot of the narrative as a whole is the individual move. The relationships between the moves must



now be considered. The major concerns of moves A and B are the birth of a son to Danel and the provisioning of a bow to Aqhat respectively. Aqhat is of course the son that is born in A. This move then, given a childless Danel, is clearly an essential pre-condition for the progression in B. At the same time, A appears to have no further implications, either for B or any other move, beyond the birth of the son.

Move C has as its major narrative concern the failure of Anat to gain possession of the bow. The bow which she desires to possess is the one which passed into Aqhat's possession in B. Thus B is in turn the necessary pre-condition for C - given that Aqhat originally did not have one. Apart from providing Aqhat with a bow, B is without any implications for the further progression of the plot in the moves which follow it.

In move D the major concern is Danel's failure to restore fertility. The relation between this move and C is rather different from the relation between C and B or B and A. In A and B the significant element or pre-condition for the progression to the next move is that which is achieved in the terminal plot theme. In C, however, the significant element for the progression to D is the theme of the slaying of Aqhat, not the theme of Yatpan losing the bow. There is yet another important difference. While A may be the pre-condition for B and B for C, given the appropriate circumstances, in no sense is either B or C the direct consequence of the move which precedes them. By contrast the issue of infertility in move D arises as the direct consequence

of the slaying of Aqhat in C.

The concerns in moves E and F are the burial and the exaction of vengeance for Aqhat respectively. Neither move requires the immediately preceding one as its pre-condition nor follows it as its direct consequence. Rather both moves, like D, relate to C as the consequences which arise from the manner and circumstances of Aqhat's death. The concerns in D, E and F therefore run parallel to each other. Although their issues arise simultaneously as consequences of the slaying of Aqhat, they are naturally dealt with in turn, each issue being expressly formulated after the resolution of the previous issue. The slaying of Aqhat in C thus has implications for each of the three following moves. Its other themes are, however, without implication for the remaining extant narration. No themes in D, E or F have implications for the progression of the plot in the moves which follow.

The initial unsatisfactory states or lacks in A, B and C are simply 'given' in the narrative. The initial lacks in moves D, E and F are 'created' by the narrative through the slaying of Aqhat. Moves D, E and F are therefore parallel to each other and together very closely related to, and integrated with, C. The relation between A and B, and B and C is less intimate and these moves are not as closely integrated with C as moves D, E and F.

The plot structure of the narrative as a whole is therefore organized into three main phases as follows:

1. Preparatory Situation: moves A-B. Aqhat is born and becomes

the proud possessor of a bow.

2. Conflict: move C. Anat enters into conflict with Aqhat to gain possession of the bow and he is slain.
3. Consequences: moves D-E-F. As a result of Aqhat's slaying a series of certain unsatisfactory states arise.

The analysis and discussion in this study to date has been limited to the six moves which are extant (F in part) in the text of the narrative. The extant text, however, stops at the end of tablet nineteen midway through the narration of move F. Clearly at least one further tablet followed. Since it is unlikely that much space was required to complete move F, it is most probable that the narrative went on to deal with other concerns. The possible nature of these concerns may now be considered in the light of plot structure. Does it allow any inferences to be drawn concerning the probable progression of the narrative beyond move F?

We may formulate the question in this way: does the extant narrative suggest or leave over any unsatisfactory states (lacks) that might lead to a process of development designed to eliminate them (lack liquidated)? There is first of all the unsatisfactory state constituted by the fact that Aqhat is dead and Danel has again no son. Moves D, E and F were concerned with lacks which arose as consequences of the particular manner and circumstances of Aqhat's death rather than with the fact of his death. One may therefore discern here the lineaments of another move from Lack = Danel has no son/Aqhat is dead to Lack Liquidated = Danel

acquires another son/Aqhat is restored to life<sup>1</sup>. If de Moor is correct in linking the Rephaim tablets (CTA 20-22) to the Aqhat text<sup>2</sup>, then perhaps the medial development leading to the liquidation involved a ground-theme Task sequence specified by Danel's seeking and finding Aqhat in the underworld. The relation of these tablets to the narrative is, however, obscure<sup>3</sup>.

Secondly, there is the unsatisfactory state constituted by the lack of fertility, for the attempts to restore it in move D ended in failure. Again the lineaments of another move from Lack to Lack Liquidated may be discerned, but there is no indication as to how it was restored (medial development).

Thirdly, there is perhaps an unsatisfactory state arising from the loss of the bow which might have given rise to a process of development designed to eliminate it by its recovery.

It is very probable that the narrative went on to relate the restoration of Aqhat and the return of fertility and thus contained two further moves. Whether the bow was restored - and to whom it was restored (Anat? Aqhat?) - is much more uncertain. Kapelrud, speaking of Anat's involvement, remarks that "It seems to be the irony of the story that she nevertheless did not get the bow, in spite of the fact that she had done her utmost to get hold of it."<sup>4</sup>

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1. The Lack 'Danel has no son' could be liquidated through the restoration of Aqhat or the acquiring of another son; the lack 'Aqhat is dead' could be liquidated only through his restoration to life.
  2. Dijkstra and de Moor, "Problematical Passages," pp. 171-72.
  3. Cf., Gibson, CML<sup>2</sup>, p.27, n.2.
  4. The Violent Goddess, p.71.

This failure is in itself a satisfactory resolution of Anat's part in the narrative. Any further appearance of Anat is not therefore necessarily implied by her conflict with Aqhat and her failure to possess the bow, and probably she did not re-appear<sup>1</sup>. Her desire to possess the bow brought about the death of Aqhat.

Thereafter the extant moves in the text (D,E,F) are concerned with the consequences of his death - as also are the two postulated moves relating his restoration to life and the return of fertility. By contrast, a move concerned with the restoration of the bow would stand somewhat apart from these concerns, for its loss was not the consequence of Aqhat's death. It is probable therefore that the bow, once lost, is thereafter inconsequential and, along with Anat, does not re-appear in the narrative<sup>2</sup>.

Thus it is very likely that the narrative contained further moves after move F before it ended. This study of structure and theme, however, must of necessity be limited to the six moves which are extant.

## II. The Expansion of the Plot Structure

The preceding section was concerned with the plot structure of the narrative as defined by the sequential order of the plot themes. It was observed, however, that at theme level the plot

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1. Cf., Kapelrud, *ibid.*, p.81. According to Simon B. Parker, "The Feast of Rāpi'u," *UF*, 2(1970), p.249, Anat appears to be reconciled.

2. Cf., Gibson, "Myth, Legend and Folk-Lore in the Ugaritic Keret and Aqhat Texts," pp. 67-68.

structure is considerably expanded and fleshed out beyond the realization of its constituent plot themes by the introduction of the inessential non-plot themes.

The basic unit of plot expansion is the individual non-plot theme. It is clear, however, that the paired sequence with its two complimentary members is not an exclusive structural feature of the medial plot themes but is also to be found in the patterning of many of the non-plot themes. The paired non-plot theme sequences may likewise be 'synonymous' with a word-fulfilment pattern (namely 15-16a+16b, 42-43, 68b-69) or 'associational' with a dramatic-developmental pattern (namely 7-8, 23-24, 26-27, 28-29, 46-47, 50-51, 55-56). These patterns have been amply described and illustrated in connection with the plot theme sequences, and therefore those further examples among the non-plot themes need not be examined individually at this point.

The several modes of plot expansion must now be examined with a view toward a fuller description and explication of the theme structure of the narrative.

#### A. Repetition

Perhaps the simplest mode of expansion is by a repetition of an essential plot element<sup>1</sup>. There are several examples of this type of plot expansion in the narrative.

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1. Here we are not concerned with repetition within the plot element itself (e.g., theme 2) nor with repetition of non-plot themes (e.g., themes 63-65).



1. MOVE C: 23-24. Anat offers Aqhat immortality in exchange for his bow
  - Aqhat accuses Anat of lying since he is mortal.

This non-plot theme sequence is preceded by a similar one in which Anat offers Aqhat silver and gold in exchange for his bow and Aqhat tells Anat to get Kothar to make her a bow if she wants one (21-22). This essential sequence specifies the ground-theme Injunction sequence. The plot in the move progresses through the consequences of the violation of the injunction, that is, of Aqhat's refusal to surrender his bow. Before this progression, however, the plot development is temporally arrested and this segment of plot (i.e., 21-22) is expanded by a non-essential repetition of the essential plot sequence. Thus Anat now offers Aqhat immortality in exchange for his bow, but Aqhat accuses Anat of lying and again declines to surrender the bow (23-24).

In this example the plot element that is subject to repetition is an entire theme sequence and not a single sequence member. Furthermore, the repetition is primarily - almost exclusively - functional. Each sequence functions to present Aqhat with an inducement to surrender his bow (delivery of an injunction) and to effect Aqhat's refusal to surrender it (violation of the injunction). Since, however, only one of the two sequences is essential to the realization of the plot in the move, the first sequence alone is strictly plot functional.

In terms of the actual thematic specificity or content of the sequences the repetition is minimal. In the first parts

(21 and 23) the substance of the offers - silver and gold/immortality - are quite different and do not involve thematic (as opposed to functional) repetition. The fact, however, that they are both offers made to Aqhat does result in the repetition of the introductory framework or mode of presenting the offer, which extends to theme texture level. With the repeated terms underlined, this repetition can be shown as follows:

Theme 21: <u>irš ksp watnk</u> <u>hrs wašlhk</u> (17:vi:17-18)	Theme 23: <u>irš hym laqht g'zr</u> <u>irš hym watnk</u> <u>blmt wašlhk</u> (17:vi:26-28)
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A potential thematic repetition, which was not actually realized, is the element of the dependency of the offers upon Aqhat relinquishing the bow. This element is verbalized in theme 21 (17:vi:18-19) but, although it might readily have been, it is not verbalized in theme 23. The themes are so closely related that the condition upon which the offer rests in theme 21 serves, as it were, double-duty for theme 23 also.

The second parts of the sequences (22 and 24) are quite unlike in their thematic specificity and also in the way in which their thematic content relates to their complementary sequence member. In the first sequence Aqhat's reply completely ignores the offer itself and instead picks up the element of the dependency of the offer upon his relinquishing the bow, which he then counters by telling her to get Kothar to make her a bow. On the other hand Aqhat's reply in the second sequence addresses itself to the actual

nature of the offer - immortality - which he then counters by accusing Anat of lying and asserting his intrinsic mortality. Only thereafter does Aqhat pick up the (now implicit) element of the demand for his bow, which he now counters by questioning the propriety of Anat possessing such a weapon. Therefore, apart from the occurrence of the term qst in both theme 22 and 24 - and that in two quite different immediate contexts - there is no thematic repetition between them.

2. MOVE D: 46-47. Danel performs a fertility rite  
 - [ The ear of corn does not sprout up  
 from the ground ] .

This non-plot theme (aborted) sequence immediately follows an almost identical (aborted) sequence (44-45) in which Danel engages in some kind of fertility rite in his parched land - but unsuccessfully. This sequence specifies the ground-theme Task sequence and directly implies the terminal failure to restore fertility (48). With this, the plot development progresses to the introduction of the next move. Before this development takes place, however, there is a temporary delay as this essential plot element (44-45) is expanded through repetition. Accordingly, Danel once again performs exactly the same fertility rite with the same lack of success (46-47).

The plot element that is repeated in this example is again a sequence with two complementary members - albeit an aborted sequence. The repetition is in the first instance functional. Each sequence exhibits Danel performing a rite to restore fertility

(undertakes a task) which proves to be unsuccessful (does not accomplish the task). However, the first sequence alone is strictly plot functional.

The repetition is also thematic. The second sequence reproduces all the thematic elements of the first sequence in exactly the same order. The two vary only in the designation of the object upon which the rite was performed (bşql/şblt) and in the designation of the type of land in which the objects were found (palt//yglm/aklt//hmdrt). The rite itself remains exactly the same. The thematic repetition involved between the two sequences is fully extended to theme texture level.

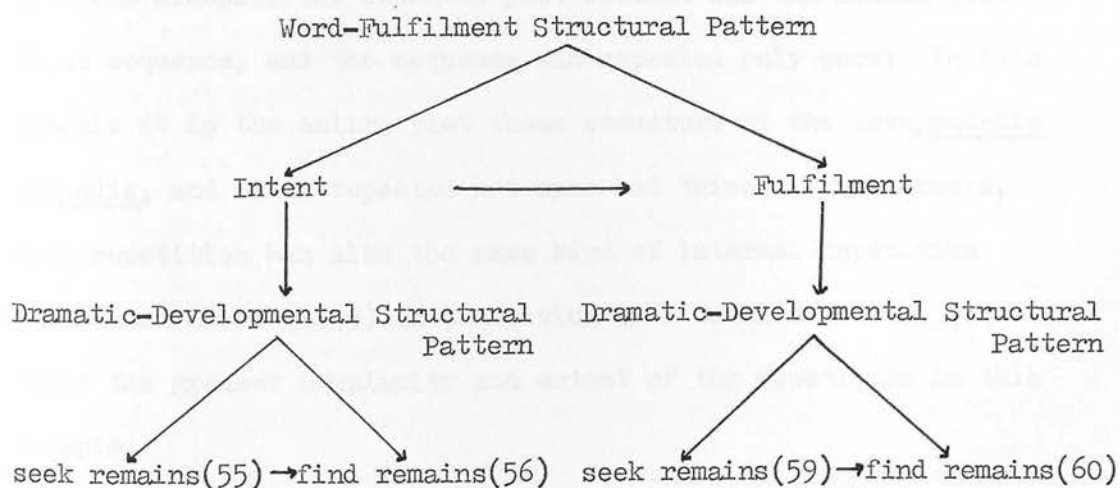
3. MOVE E: 55-56. Danel declares his intention to seek the remains of Aqhat in the gizzards of Sumul  
 - If he finds the remains of Aqhat in the gizzards of Sumul -.

This non-plot theme sequence intervenes between the two members of the plot theme sequence concerned with the felling of Sumul (54+58). Only after Baal has felled Sumul is the essential plot theme sequence concerning the search for, and finding of, Aqhat's remains introduced (59-60). This plot element (59-60) is thus subject to an inessential repetition (55-56), although here it occurs before and not after the repeated element. The repeated element is once again the plot theme sequence.

The repetition is exclusively thematic. The themes in the plot theme sequence (59-60) and in the repetition (55-56) are identical in their verbal expression at theme texture level except

for the conditional expression of the second sequence member in the repetition. Since in the repetition Danel is announcing his intention, and the finding of Aqhat's remains is expressed conditionally, there is no functional repetition between the two sequences.

The plot theme sequence and its repetition are both associational sequences with a dramatic-developmental structural pattern. It is to be observed, however, that the repetition of the plot sequence results in a word-fulfilment pattern. The two sequences as a whole are structured together by this pattern. Thus the two parts of the bipartite word-fulfilment pattern are themselves bipartite sequences with a different internal pattern from the pattern which structures the sequences together as a whole. The overall pattern can be schematized as follows:



The two sequences are thus structured together not simply by thematic repetition, but by a well defined and relatively frequent structural pattern which by its nature involves at least a certain

degree of thematic repetition between its parts.

4. MOVE E: 52. Danel and the 'Eagles'.

53. Danel and Hirgab.

Following the approach of the youths and the communication and reception of the bad news that Aqhat was dead (themes 49-51), which introduces move E, the essential plot development of the move progresses through themes 54-61 (Danel and Sumul). This essential plot development is not, however, immediately introduced. Instead the plot element is subject to extensive expansion through repetition (52 and 53). As in the previous example, this repetition takes place before and not after the introduction of the repeated plot element.

This is the most complex and extensive example of expansion by means of the repetition of plot elements. In the three previous examples the repeated plot element was the medial plot theme sequence, and the sequence was repeated only once; in this example it is the entire plot theme structure of the move, mutatis mutandis, and it is repeated not once but twice. Furthermore, each repetition has also the same kind of internal repetition explicated above (ex.3) in connection with Danel and Sumul (54-61). Hence the greater complexity and extent of the repetition in this example.

The repetitions are thematic. Each theme in the plot element (i.e., the move, 54-61) is repeated in exactly the same order in 'Danel and the Eagles' (52) and 'Danel and Hirgab' (53) with only



one or two differences. It is unnecessary to detail the common themes which compose the plot element and its repetitions. The differences must, however, be observed. These are: 1) the plot element and its two repetitions each have a different object for Danel's concern: the Eagles (the common flock), Hircab and Sumul; 2) in the repetitions Danel fails to find the remains of Aqhat whereas in the plot element he finds the remains; 3) the burial of Aqhat, with which the plot element closes, is naturally absent from the repetitions. Its place is taken by the re-forming of the felled eagles, who had been proved innocent of devouring Aqhat's remains. The culprit (Sumul) is not so favoured, and hence the element of re-forming is absent from the plot element. Apart from these differences, and one or two slight differences in the verbalizations of common elements, the thematic repetition is fully extended to theme texture level.

Although certain themes in the two repetitions can be regarded as functional repetitions of the corresponding theme in the plot element (viz., of 54,57,58,59), since the repeated plot element is virtually the entire move, the repetitions are not functional for they fail to achieve the burial of Aqhat. The plot element alone functions to achieve Aqhat's burial.

There are therefore four examples of the expansion and fleshing out of the essential plot theme structure through the repetition of essential plot elements. The repeated element is usually a plot theme sequence (ex. 1,2,3), although in one instance it is virtually an entire move (ex. 4). The plot element may be repeated once

(1,2,3) or twice (4), and the repetition may be functional (1), functional and thematic (2), or thematic (3,4). If the repetition is functional, or functional and thematic, it can readily be substituted for the element which it repeats without detriment to the plot theme structure of the move; if the repetition is only thematic it cannot as it stands be simply substituted without distorting and destroying the plot structure of the move. In the two examples which involve functional repetition (1,2), the plot structure is expanded by repetition following the realization of the plot element; in those which only involve thematic repetition (3,4), the skeleton is expanded preparatory to its realization. In examples 1,2 and 4 the plot element and its repetition(s) are contiguous, and therefore the repetition structures the two or the three segments of narration together to form a closely integrated and unified segment of narration and a more major unit in the theme structure of the narrative than the individual sequence (1,2) or a unified complex of themes (i.e., the move - 4). In example 3 the repetition is not contiguous but takes place 'at a distance', with other themes intervening between the plot element and its repetition; hence they do not together form a unified segment of narration. In each example the expansion of the plot element through repetition is sub-ordinate to the realization of the essential plot element. The plot elements are the dominant, controlling nodal points in the theme structure to which the repetitions relate and to which they are sub-ordinate.

So far we have been concerned to identify and describe the form of the repetitions at theme level. It is, however, one thing to describe their form and quite another to determine their function or purpose in the narrative. Why were those plot elements repeated at all? An answer to that question may be sought in two different directions: 1) in relation to the realization of the plot with its system(s) of tension and resolution, and 2) in relation to the stylistic organization and patterning of themes in the narrative.

The repetition of plot elements serves in the first place to delay the development of the plot. The pace of the progression is thereby slowed down. This retardation is particularly desirable when the plot is being realized in brief plot theme units without a great deal of internal expansion within the units themselves to slow the pace down. In this respect it is significant that move E evidences both the briefest plot theme units and the most complex and extensive repetition of its plot elements.

The repetition serves in the second place to allow a sometimes considerable expansion of the narrative, with its own particular interest, without in any way complicating the simplicity of the plot. Indeed, the repetition enhances the simplicity and clarity of the plot through emphasizing essential plot elements.

In the third place the repetition serves to enhance the dramatic quality of the narrative as its plot is realized. It is to be observed that the repetitions in examples 1 and 2 are

themselves theme sequences (one aborted) with a dramatic-developmental structural pattern and therefore with their own internal system of tension and suspense. These repetitions result in the juxtaposition of two dramatic-developmental sequences, which individually achieve the same level of tension, but which together increase that level of tension and suspense. It is difficult to view the repetition in example 3 as contributing to the dramatic realization of the plot. Indeed, it seems rather to pre-empt the tension, since it reveals what is going to happen before the action takes place. There is, however, a hint that things might not turn out as Danel hopes. In any event, example 4 more than compensates for any pre-emption of tension brought about by example 3. Danel's failure to find Aqhat's remains in the first two sections builds up a high degree of tension and suspense before the essential plot progression in the third section actually commences. This degree of tension, brought about by repetition, is greater than that which inheres naturally in the plot element that is repeated.

Thus, on the whole, the narrator has skillfully employed repetition to control the pace of the plot development, to add interest without complication to the plot, and to enhance its dramatic quality beyond that 'given' in the plot itself. In these respects repetition is the servant of plot.

The second area in which the question of the purpose or function of the repetition may be investigated is in relation to the stylistic patterning of themes in the narrative. It is clear that the doubling or trebling of themes through repetition

is a stylistic characteristic of the composition of the narrative. Although only four examples fall for consideration at this point, this characteristic extends to the patterning of non-plot themes, that is, where the repeated element is a non-plot theme, and these will be considered in due course.

The most impressive example of repetition is example 4 with its three fairly extensive sections 'Danel and the Eagles', 'Danel and Hircab' and 'Danel and Sumul'. The first two sections are identical in all respects (ignoring one or two slight differences in verbalization) except that in the first Danel is concerned with the Eagles whereas in the second he is concerned with Hircab. The third section is as nearly identical as possible to the first two, although now Danel is concerned with Sumul. The variations between the first two and the last section derive solely from the fact that the search is successful in only the third section. This style of composition is aptly described by McEvenue as "panel writing"<sup>1</sup> - a term which we might retain without prejudice to the question of written versus oral composition. The sections thus constitute three separate contiguous panels, each one detailing the same action pattern with three different objects: the Eagles, Hircab and Sumul. The repetition is, mutatis mutandis, fully extended to the verbal texture of the panels.

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1. Sean E. McEvenue, The Narrative Style of the Priestly Writer, Analecta Biblica, No.50 (Rome: Biblical Institute Press, 1971, p.15 et passim).

Example 2 is another instance of the 'panel writing' style of composition, although here only two panels are involved. The two panels detail an identical action pattern with two different objects (bšql, šblt) in two different localities (palt // yglm, aklt // hmdrt). Otherwise the repetition is fully extended to theme texture level (with one of two slight differences in verbalization).

In these examples the panels are, mutatis mutandis, identical in both form and thematic content, with as high a degree of repetition as possible between them at theme texture level. Other examples will be considered below where the panels evidence a lesser degree of repetition with more variation in thematic content and verbal texture. Example 1, however, represents the opposite extreme from the two examples just considered. Here the repetition is functional rather than thematic. Nevertheless, formally the two sequences are more or less identical. Each sequence is presented as a verbal exchange between Anat and Aqhat in which Anat first makes the offer and then Aqhat replies rejecting the offer. The formal structuring of the sequences as they are organized in the narrative therefore conforms to the patterning of panel writing with two panels. The panels detail the same action pattern of an offer and its rejection with two different objects, namely silver and gold, and immortality. Each panel is introduced by the same expression - irš ... watnk ... wašlhk - but thereafter repetition at the levels of theme and theme texture is absent.

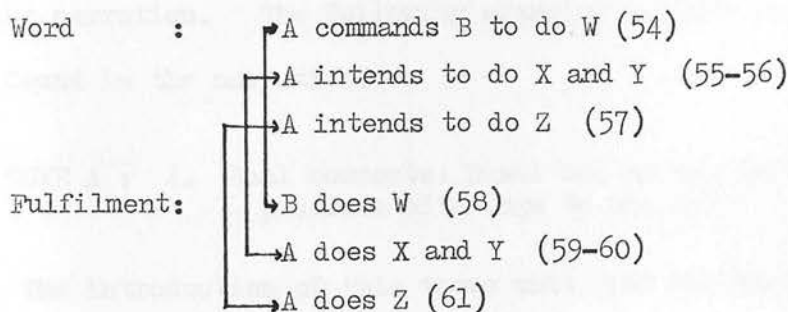
In example 3 the style of repetition is quite different



from panel writing. Here the repetition is 'at a distance' and, furthermore, conforms to the word-fulfilment pattern. This repetition has been fully described above. It appears in all three panels of example 4 (move E). In each panel this repetition is integrated into a larger context. It is convenient to consider this wider context at this point using the third panel (Danel and Sumul) as the exemplar.

The panel divides into two parts - the first consisting of themes 54-57 and the second of themes 58-61. The first part is presented in the mode of speech while the second is in the mode of narration. It has already been observed that themes 54 and 58 conform to the command-fulfilment pattern while themes 55-56 with 59-60, and theme 57 with 61, conform to the intent-fulfilment pattern. As a result the panel as a whole is structured into two parts by means of the word-fulfilment pattern. Since this panel contains the entire plot structure of move E, the move as a whole is therefore structured by a pattern that is more usually characteristic of the individual paired theme sequences. The structure of the move (third panel) can be schematized as follows:

#### Word-Fulfilment Structural Pattern



It might be observed that the realization of the initial plot theme (57) in a displaced position seems to be due to the style of composition. Since its corresponding theme (61) can only occur in final position in the second part, it has been 'attracted' to final position in the first part to maintain the symmetry and balance between parts.

The expansion of the plot structure through the repetition of its elements is therefore a fundamental characteristic of the composition of the narrative at theme level. The function and purpose of such repetition may be explicated in terms of its value for the enhancement of the dramatic quality of the plot in certain of its phases, the control it allows over the pace of the plot development, and its stylistic affect in so far as it results in a pleasing balance, parallelism and symmetry in the organization of certain themes in the narrative into unified segments of narration more extensive than the theme sequence.

#### B. Retrospection and Foreshadowing

A second mode of expansion is through the introduction of units of thematic retrospection or foreshadowing in the course of the narration. The following examples of this type of expansion are found in the narrative:

1. MOVE A : 4. Baal comments: Danel has no son and so proffers offerings to the gods.

The introduction of this theme unit into the narrative briefly

delays the plot development from Baal's self-revelation to Danel (3) to his request that El should bless Danel (5). Before this progression takes place, Baal in a soliloquy(?) remarks upon Danel's dire condition. Baal's speech in this unit is comprised of two main thematic elements: Danel's lack of a son and his proffering offerings to the gods. These two elements retrospect to two separate plot themes which have already been realized in the narrative, namely the themes 'Danel has no son' (1) and 'Danel proffers offerings to the gods, lies down and passes the night' (2) respectively. Hence Baal's speech is a unit of thematic retrospection which, in effect, concisely summarizes and highlights the course of the plot development up to his own involvement in the action before he initiates its further development. The retrospection combines a summary statement of two separate plot themes and makes explicit the causal relationship between them, that is, between Danel's lack of a son and his actions in the sanctuary. It also serves to emphasize Danel's dire plight.

Thematic retrospection is itself a form of thematic repetition, although quite different in kind from the repetition discussed in the preceding section. The two plot themes to which this unit retrospects are 'repeated', but the repetition is restricted to a summary statement of the plot themes introduced in the mode of direct speech; the actions (or exposition) to which the statements retrospect are of course not repeated. In this example of retrospection the summary statements draw upon salient expressions

by means of which the themes to which they retrospect are verbalized (cf., 17:i:17-22 with 17:i:\*-\*; cf., 17:i:22-23 with 17:i:3-4 and // 's); hence the thematic repetition implicit in the retrospection is fully extended to theme texture level.

2. MOVE C : 34. Anat weeps and comments: she would have created life for Aqhat, but smote him for his bow.

This theme unit temporally delays the plot development from the slaying of Aqhat (33) to the loss of the bow (35). The text of the unit is fragmentary and obscure. It seems that Anat weeps and soliloquises about the fate of Aqhat. The soliloquy appears to be comprised of two main thematic elements or statements by Anat: 1) that <sup>she would</sup> ~~should have~~ have created life for Aqhat, 2) but she smote him for his bow. If this is the general sense of the passage, Anat, as well as weeping, is passing a retrospective and reflective comment upon certain events which have happened in the move. The first thematic element in the soliloquy retrospectes to the earlier theme 'Anat offers Aqhat immortality in exchange for his bow' (23); the second element retrospectes to the theme 'Anat and Yatpan slay Aqhat' (33). Anat's speech is thus a unit of thematic retrospection which highlights in summary fashion certain key events in the course of the narration of the move. In the speech a summary statement of two separate themes are combined and thereby the causal connection between Aqhat's refusal to receive life and immortality from Anat - at a price - and his subsequent death is made fairly explicit.

The two thematic elements combined in the speech stand in marked contrast: on the one hand the (now forfeited) potential of life and immortality; on the other the actuality of a violent death. This contrast recalls the earlier contrast where Aqhat counters the offer of life and immortality (23) by asserting his own intrinsic mortality (24). In this sequence life and death also stand in contrast. In it, however, life is contrasted with natural death, the death of all men; in the unit of retrospection life is contrasted with a violent death, with homicide. This contrast between the ways in which life is contrasted to death in the theme sequence (23-24) and the retrospection (34) serves to underscore the irony in Aqhat's reply - his was not to be the death of all men.

The retrospection in this example also results in a certain repetition of the two themes to which it retrospects. The first element is verbalized hym abn ank (18:iv:39-40); with this might be compared the verbalization in the theme to which it retrospects irš hym ... watnk .....~~ah~~ ank ahwy aqht ġzr (17:vi:26-28, 32-33). The second element is verbalized w'1 qštk imḥšk qš'tk at lhwt. This verbalization does not reflect the verbalization of any element in the theme to which it retrospects (33), but it draws upon an almost identical verbalization found in the first part of the sequence of which theme 33 is a part, that is, the verbalization at '1 qšth tmḥšh qš'th hwt lthwy (18:iv:12-13) in the theme 'Anat plots with Yatpan to slay Aqhat' (32). On the whole, however, the thematic repetition implicit between the

retrospection and the themes to which it retrospects is not quite as fully extended to theme texture level as it was in the previous example.

3. MOVE C : 36. Anat - (?) and comments: she smote him for his bow; the bow has not been given to her; through his death there will be infertility in the land.

Following the loss of the bow (35) there occurs a theme unit in which Anat first performs certain obscure actions, probably connected with mourning, and then makes a speech (36). This theme unit briefly delays the progression of the plot to the next move. The beginning of the speech is also obscure but from 19:14-19 it is comprised of three thematic elements:

1) Anat smote him for his bow, 2) but the bow has not been given to her, 3) as a result of Aqhat's death there will be infertility in the land. Anat is thus in the first instance passing a retrospective comment upon certain events which have taken place. The first element retrospects to the plot theme 'Anat and Yatpan slay Aqhat' (33) and the second to the plot theme 'Yatpan loses the bow' (35), whose consequence is that the bow is not given to Anat. The third element is not retrospective, however, but prospective: it is a thematic foreshadowing of the initial plot theme of the following move, namely 'Pughat espies the withered crops' (39) and, more generally, of the major narrative concern of that move as a whole. Thus Anat is in the second instance passing prospective comment upon a certain event which will soon



take place. Hence Anat's speech combines thematic retrospection and thematic foreshadowing.

The retrospection presents a summary statement of the events in the two preceding plot themes: the slaying of Aqhat (33) and the loss of the bow (35). Here also the two elements brought together in the retrospection stand in marked contrast: on the one hand the slaying of Aqhat to obtain the bow; on the other hand the failure of Anat to obtain the bow despite the slaying. Anat is ultimately thwarted in her designs to gain possession of the bow, although she had done everything right and her plan had worked perfectly. This, the final irony in the move, does not escape Anat's notice and is underscored by the retrospection.

Once again the retrospection involves a certain degree of thematic repetition. The first element is verbalized 'l qšth imḥṣh 'l qš'th hwt laḥw (19:14-16). This summary statement of the theme, like the retrospection in example 2, draws upon the same verbalization found in the first part of the slaying sequence (18:iv:12-13). The second element is verbalized ap qšt lttṇ ly (19:16-17). This verbalization does not draw upon any in the theme to which it retrospects (Yatpan loses the bow), since it rather spells out the implication of that theme with respect to Anat's desire to possess the bow - her desire is frustrated. Again, therefore, the thematic repetition implicit in the retrospection is not fully extended to theme texture level.

The thematic repetition in the unit relates to plot themes within the move in which the unit is found. The thematic

foreshadowing relates to the plot of a different, although immediately following, move. The introduction of the foreshadowing element into the unit serves to direct attention away from Anat's failure to gain possession of the bow back to the death of Aqhat and forward to its immediate consequence - the loss of fertility, which is the issue with which the narrative will be presently concerned. Furthermore, the foreshadowing, in juxtaposition with the retrospection, serves to make clear and explicit the relationship between Aqhat's death and the loss of fertility, and thus the relationship between moves C and D as a whole.

Foreshadowing, like retrospection, involves a similar type of repetition between itself and the theme which it foreshadows, though naturally the summary statement precedes the verbalization of the theme. The verbalization of the foreshadowing (19:17-19), however, utilizes a quite different verbal texture from that found in the theme which it foreshadows (viz., 'Pughat spies the withered crops' (cf., 19:29-31)). Repetition at theme texture level is limited to isolated words which occur in different contexts within the move itself (qz:19:41; šblt:19:69ff.).

4. MOVE C : 25. Anat conceives a plan and issues a threat against Aqhat.

Following Aqhat's rejection of Anat's offer for the bow this brief theme unit is introduced into the narrative. The unit gives intimation of the consequences of Aqhat's refusal to surrender

the bow and of yet a further attempt by Anat to get hold of it. The intimation is given in a veiled way and is made more enigmatic by the conditional formulation of the threat. Little is revealed of this further attempt beyond that it will be most carefully calculated and that Anat will use foul rather than fair means. The unit is thus a thematic foreshadowing of the subsequent medial plot development of the move through the luring of Aqhat to Qart-Abilim (30-31) and the slaying of Aqhat (32-33) in which the plan is executed and the threat is implemented.

The foreshadowing serves to explicate the causal connection between the rejection of the offer for the bow and the later plot development which this rejection necessitates as Anat is forced to adopt more extreme measures to secure the bow. Moreover, it serves to increase the tension and suspense beyond the level achieved by the rejection of the offer by arousing anticipation and concern for Aqhat's wellbeing; hence it directly contributes to the dramatic quality of the narrative.

The foreshadowing in this unit employs a quite different verbal texture from anything found in the verbalizations of the themes which it foreshadows. The repetition implicit in foreshadowing is not therefore reflected at theme texture level.

There are therefore four occasions on which the plot structure of the narrative is expanded through the introduction of units of thematic retrospection or foreshadowing. In each unit of retrospection there are always two separate themes combined and related in the summary. The themes to which they

retrospect may themselves be contiguous on the plot theme structure (1,3) or separated by other plot themes ignored by the retrospection (2). Always, however, the retrospection and the themes to which they retrospect occur within the same move.

The thematic foreshadowing in example 3 is combined with retrospection and thus relates a further plot theme to the two already related by the retrospection. The other example of thematic foreshadowing (4) relates the plot development which it foreshadows to the plot development to which it is attached and so also, in effect, relates separate plot elements to each other. In example 4 the foreshadowing and the plot themes foreshadowed occur within the same move. However, in example 3 the foreshadowing relates to a plot theme which occurs in a quite separate, though immediately following, move.

It was observed that foreshadowing and retrospection are forms of thematic repetition of plot elements. The degree to which the repetition involved is extended to theme texture level is not, however, uniform. The tendency would appear to be for retrospection to involve more repetition in verbal texture than foreshadowing. This is perhaps to be expected, since the ability of foreshadowing to arouse suspense and anticipation without pre-empting the suspense inherent in the plot development which it foreshadows is dependent upon a rather enigmatic and not too revelatory formulation of the foreshadowing element. Nevertheless, both involve some degree of thematic repetition between their units and the plot themes to which they relate. That being so, it is evident that

the units are subordinate to these plot themes and that they are the dominant nodal points for this mode of expansion<sup>1</sup>.

The question of the function or purpose of these units as they expand the plot structure of the narrative must now be raised. The units of thematic retrospection and foreshadowing are presented in the form of a speech in which a character passes comment on certain actions which have taken place or which have yet to take place. Usually this speech takes the form of a reflective soliloquy (? - 1,2,3) but it may also take the form of an address to a second character (4). The units always relate two or three separate plot themes to one another and thereby serves to make clear and explicit the relationship which exists between them, the significance of one for the other. Thus retrospection and foreshadowing appears to function in the narrative to interconnect the parts of the plot development within a move (1,2,4) or to interconnect entire moves and explicate the relationship between them (3). In this respect retrospection and foreshadowing would be particularly valuable for a more extended piece of narration; and it is perhaps not accidental that three out of the four units are found in move C, the longest and most intricate move in the narrative.

It is of interest to observe that the speeches in these units are invariably spoken by the gods (Baal, Anat), that they are

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1. Theme 23 (cf., ex.2) is not strictly a plot theme but an inessential (functional) repetition of one. Nevertheless, it does relate through repetition to a significant stage in the plot development.

fairly brief and that they bear a large weight of meaning in so far as they are concerned with the significance and relation between separate parts of the plot. This type of expansion thus differs quite markedly from that discussed above under repetition. Expansion through repetition served in the main the dramatic quality and stylistic organization of the themes; expansion through retrospection and foreshadowing serves in the main to interconnect and explicate the significance and meaning of the themes within the narrative as it unfolds.

Although the primary purpose of this type of expansion devolves upon the interconnection of the plot elements, it may also serve secondary purposes within the narrative. Thus, as noted above, the foreshadowing in example 4 increases the tension at that point in the narrative, and examples 2 and 3 emphasize dramatic contrasts between the themes they relate and underscore the irony of the plot development. In these ways the units also make their contribution to the interest and dramatic quality of the narrative.

### C. Communication of Information

A further mode of expansion of the plot structure is through the introduction of theme sequences in which information that a certain event has taken place is communicated to a character who is as yet unaware of what has happened, but who is intimately affected by it. The reaction of the recipient to receiving the



information is then described in the second part of the sequence. Two examples of this mode of expansion are found in the narrative.

1. MOVE A : 7-8. Baal communicates the good news to Danel  
- Danel rejoices upon receiving the good news.

In the preceding theme (6) El bestows a blessing upon Danel to the effect that through sexual connection his wife would conceive a bear a son to him. Danel is, however, unaware of the blessing and therefore there is a delay in the further plot progression while Danel is informed of this event and its consequences.

Within the sequence two major thematic constituents may be distinguished: 1) the 'framework', in the mode of narration, which organizes and presents the good news into a 'communication - rejoicing at the reception' sequence, and 2) the substance of the good news, which is presented in the mode of direct speech and is structured within the framework.

The substance of the good news is constituted by the bestowal of the blessing and therefore the thematic specificity of the good news that is communicated and received in this sequence is determined by the preceding plot theme. The thematic specificity of the framework - and hence the event of communicating and receiving the news - is not of course 'given' in, or determined by, the actual specificity of the theme of El's blessing but is an independent development arising from Danel's absence at the blessing.

The sequence is akin to the units of thematic retrospection discussed above in two respects: 1) the communication of news by its very nature retrospects to, or recapitulates, some salient action (theme) which has already taken place in the narrative, 2) it likewise involves a certain degree of thematic repetition between the news and the theme to which it relates. The retrospection or recapitulation involved in this sequence is, however, a part of the narrative progression and takes place for the benefit of the character who receives the news. It brings this character up to date with the action so that he might be in a position to act accordingly. Hence the thematic repetition involved between this sequence and the preceding plot theme is quite different in kind and intent from the kinds of repetition discussed in the two previous sections.

So far as one can judge from the extant text in which this sequence is verbalized, the thematic repetition involved between this sequence and the preceding plot theme is not limited simply to a summarizing statement of the bestowal of blessing (cf., retrospection discussed above) but embraces as fully as possible the verbalization of the speech bestowing the blessing - at least from the point where the consequence of the blessing is verbalized, i.e., that Danel will have a son in his house, 17:i:43ff. - and fully extends it to theme texture level in both the communication and reception speeches (cf., 17:ii:1-8 and 14-23 with 17:i:43-49).

The presence of this sequence in the narrative derives from the absence of Danel at the blessing and it is the blessing which

determines the nature of the news giving rise to the repetition between the blessing and the following communication sequence. The bestowal of blessing is itself the second part of a theme sequence (5-6). The blessing and communication sequences (5-6 and 7-8) are thus closely linked together and form a major unit in the theme structure of the move, a unified segment of narration. The blessing sequence, which is the essential plot sequence, is the dominant controlling nodal point for the progression of the narration across this segment and it subordinates the expansion of the narration through the communication sequence.

2. MOVE E : 50-51. The youths communicate bad news to Danel  
 - Danel is distressed upon receiving the bad news.

In the course of move C Aqhat met his death at the instigation of Anat. After the termination of the move there is a temporary delay in the initiation of the plot of the following move (with its two repetitions) while Danel is informed of Aqhat's fate.

The substance of the bad news which the youths communicate to Danel is that Aqhat has been slain. This news is constituted by the earlier plot theme 'Anat and Yatpan slay Aqhat' (33). Accordingly, this plot theme determines the thematic specificity of the news.

The actual speech communicating the bad news is verbalized by mt aqht ġzr šsat btlt 'nt krh npšh kitl brlth (19:91-93). The first element (mt aqht ġzr) is a very general summary statement

of the plot theme to which it relates and does not reflect any verbalization in the plot theme itself. The more specific details (ššat etc.) do, however, draw upon an almost identical verbalization within the plot theme: yšat km rḥ npšh km itl brlth (18:iv:36-37).

The communication part in this sequence is much more elaborate than the corresponding part of the sequence discussed above in so far as the youths also make a speech as they approach Danel and prepare him to receive the bad news before they actually arrive and spell it out. In part the verbalization of this preparatory speech (19:83-88) draws upon the same elements of descriptive detail in the plot theme as their second speech (cf., 19:87-88 with 18:iv:36-37).

After the description of Danel's distress (part of the communication - reception framework), Danel also makes a brief speech. Only the term mḥš however survives of this speech. This term appears in the first part of the slaying sequence: at 'l qšth tmḥšh (18:iv:12-13). It seems probable, therefore, that Danel's speech represented a certain repetition of the news communicated and thus, by extension, of the plot theme which constitutes the substance of the bad news. That being so, however, unlike the previous example, there would appear to be a variation in verbal texture between the news as communicated and as it is reiterated by Danel.

This example shares of course with the previous one the same affinity to the units of thematic retrospection and the same

difference from them. So far as the thematic repetition involved between the substance of the news and the plot theme which constitutes that news is concerned, it is evident that this sequence resembles more closely the kind of repetition characteristic of thematic retrospection than does the previous sequence. The thematic repetition in this present sequence is restricted to a brief summary statement of the plot theme which the news recapitulates and it does not fully extend the implicit thematic repetition to theme texture level. This is typical of the repetition evidenced by thematic retrospection. On the other hand, in the previous example, the repetition between the news and the plot theme which constitutes the news is more extensive than a summary statement and is fully extended to theme texture level. This is typical of the kind of thematic repetition discussed in section A above.

Unlike the previous example, the communication of the bad news (50) is considerably separated from the event it is concerned to communicate (33). Consequently the slaying and communication sequences do not combine to form a major unified segment of narration in the composition of the narrative at theme level. Nevertheless, the communication sequence is a subordinate expansion from the slaying sequence, since this determines the thematic specificity of the news.

The plot theme structure of the narrative is therefore expanded at two points by communication and reception of good/bad news sequences. An important characteristic of the two modes of

expansion discussed earlier was the close affinity between the expansions and the plot elements to which they relate, which in the main devolved upon the repetition which the modes involved. This present mode shares this characteristic in respect of the substance of the good/bad news. At the same time, since this repetition is structured within the communication - reception framework and since this framework does not constitute any kind of repetition of the plot element, the primary function of this mode of expansion, unlike the first two modes, does not devolve upon the repetition but upon the communication - reception aspect of the sequences.

With this mode, there is now a transition from expansions that serve the dramatic quality of the plot, or the stylistic organization of the themes, or interconnect various elements of the plot, to those which, although inessential to, and non-constitutive of, the plot structure, are nevertheless essential for the smooth and coherent realization and continuity of the plot as it develops in the course of the narration. Thus, since Danel is ignorant of the bestowal of blessing and the death of Aqhat, it is essential that he be informed of these events so that he may act accordingly and initiate the further development of the plot. This mode of expansion is therefore a more or less indispensable component of the narrative, part of the mechanics of narration. The presence of these sequences, however, is constrained by the needs of the plot development, and hence they serve the realization of the plot and are subordinate



to the plot themes to which they relate.

At the same time, the contribution which these sequences make to the narrative is not limited to only this primary utilitarian function. Each sequence has its own intrinsic interest, particularly in the reaction of Danel at receiving the news, which adds to the general interest of the narrative. Furthermore, the first example sustains the low level of tension which follows the bestowal of blessing and paces out the plot development. It also gives emphasis to the substance of the blessing and highlights the dramatic reversal in Danel's fortunes that it ensures, with the rejoicing after the blessing contrasting markedly with the misery before the blessing. This contrast is reinforced at theme texture level by the play on the words anh ( $\checkmark$  'nh) = sighing (in the context of his misery - 17:i:18) and anhn/tnh ( $\checkmark$  nwh) = rest (in the context of rejoicing - 17:ii:13). Then again, the repetition involved between the blessing requested and bestowed and the news communicated and received results in a very pleasing stylistic balance and symmetry across this segment of narration akin to 'panel writing' - with obvious differences.

The second example serves to focus attention once more on the fate of Aqhat (move C) following the concern with fertility (move D) in preparation for move E. It introduces the tension that was created by the slaying of Aqhat but which was, however, set aside as a more immediate tension was introduced, namely the loss of fertility.

There are only two examples of this type of expansion in the narrative and it is hardly accidental that the news communicated in the one is that a son will be born while in the other it is that this son is dead. The two sequences themselves stand in marked contrast between 'birth of a son/rejoicing' and 'death of a son/distress'. Thereby yet a further dramatic reversal in Danel's fortunes is highlighted.

Thus, although the primary purpose of this mode of expansion is explicable in terms of the mechanics of narration, at the same time the narrator has skillfully used them to enhance the interest and dramatic quality of his narrative and, in the case of example 1, to effect a stylistic symmetry and balance across a fairly extensive and unified segment of the theme structure.

#### D. Spatial Transferences

A few of the non-plot themes listed in the synopsis of themes belong to the category of spatial transferences. In the analysis and segmentation of the narrative into themes, the elements of spatial transference were for the most part subsumed under the preceding or following theme, as seemed most appropriate. One class of spatial transference, however, was not subsumed in this manner, namely the approaches. These must now be briefly considered as a mode of expansion of the plot structure of the narrative. The examples are as follows:

1. MOVE B : 14. Danel spies Kothar approaching with a bow.

After Kothar states that he will bring a bow (12) he drops out of view and the narrative shifts to Danel as he makes his way to the city gate and sits there dispensing justice (13). While Danel is so engaged, he happens to espy Kothar approaching with the bow (14). This then leads on to the preparation of the banquet, the delivery of the bow to Danel and the feasting of Kothar (15-17).

The approach of Kothar serves almost exclusively to reintroduce him into the narrative preparatory to his involvement with Danel, especially his handing over the bow (17), which is the next plot theme following his earlier involvement (12). The presence of this theme in the move, therefore, is constrained by, and subordinate to, the next stage of the plot development, which demands Kothar's presence and his interaction with Danel. The description of the approach serves as the device which achieves Kothar's re-involvement.

The theme of approach in the unit does not itself involve any thematic repetition of any plot element in the move. However Kothar is described as approach<sup>ing</sup> with a bow. This detail is verbalized hlk qšt ybln hl yšrb' qš't (17:v:10-11). This verbalization draws upon salient terms in the verbalization of the plot theme in which Kothar states that he would provide a bow: abl qšt tnn ašrb' qš't (17:v:2-3). It also links forward to the plot theme in which Kothar gives the bow to Danel: bd dnll ytnn qšt lbrkh y'db qš't (17:v:26-28). Thus this particular

detail in the approach unit firmly links the approach to the realization of the essential plot theme structure of the move. The addition of this detail serves to sustain thematic continuity and to keep the concern with the bow in firm perspective throughout a fairly extensive segment of narration consisting of several non-plot themes which separate the two parts of the medial plot theme sequence (12 and 17).

2. MOVE D : 38. Danel spies the approach of Pughat.

This theme of approach likewise follows the theme of Danel sitting at the gate dispensing justice (37). It serves to introduce Pughat into the narrative preparatory to the plot theme action in which she is thereafter involved, namely the espyal of the withered crops (39).

3. MOVE E : 49. Danel spies the approach of two youths.

This theme unit abruptly terminates the narration of move D and precedes the communication of bad news sequence (50-51). Once again the theme has the primary function of introducing the youths into the narrative in preparation for their involvement with Danel. This example, however, like the first one, has certain elements of descriptive detail in addition to the approach itself. This detail describes the manner in which the youths approach. The youths approach in an attitude of mourning and engage in the act of striking each other - hlm tnm qdqd tltid 'l

udn (18:iv:33-34). Thus it appears that the youths enact out the slaying of Aqhat as they approach. This descriptive detail gives an ominous hint of the reason for which they have come: to give Danel the bad news that Aqhat has been slain.

The descriptive detail in this theme unit thus links it back to the plot theme 'Anat and Yatpan slay Aqhat' and also links it forward to the following communication of the bad news. Although the theme is most directly subordinate to the following communication sequence since it constrains the expansion, by extension the approach along with the communication sequence are subordinate to the dominant plot theme of the slaying of Aqhat. The description of the manner in which the youths approach has its own intrinsic interest and contributes to the dramatic quality of this part of the narrative.

The essential plot skeleton of the narrative is expanded on three occasions through the narration of the approach of characters. This mode of expansion, like the communication of information, serves the coherence and continuity of the narrative as it develops and hence belongs fundamentally to the mechanics of narration. It appears to be a characteristic device by which characters are introduced into the course of the action development preparatory to their involvement in that action. Added interest and secondary purposes which go beyond the purely utilitarian may, however, be gained through the incorporation of descriptive details (1,3). In all respects this mode of expansion is subordinate to plot and serves the realization of the plot theme

structure.

4. MOVE D : 42-43. Danel commands Pughat to saddle his donkey  
- Pughat saddles his donkey.

This non-plot theme sequence may be conveniently discussed at this point. This sequence, like the approaches, belongs to the broader category of spatial transferences, though here the mode of transference (donkey) rather than the transference itself is chiefly in view. This sequence also belongs to the mechanics of narration serving as a link between Danel's actions at two separate localities. The elaboration of the spatial transference through describing at some length the preparation of the mode of conveyance goes, however, well beyond the utilitarian aspect of the sequence. The sequence serves also to retard the plot development and pace the narrative and to allow a leisurely segment of narration at a low level of tension while at the same time arousing expectancy and anticipation as to what Danel will do next after the failure of his first attempt to restore fertility.

#### E. Situational Themes

A further mode of expansion is through the introduction of what may be termed situational themes. Three examples occur in the narrative and may be best considered together.



1 and 2. Move B : 13. }  
 Move D : 37. } Danel sits at the city gate  
 dispensing justice.

3. Move C : 10. Anat and Aqhat share a banquet  
 together.

That Danel engages in dispensing justice and that Anat and Aqhat share a banquet together are in themselves quite inconsequential to the plots in the moves. However, while engaging in their activities, Danel spies the approach of Kothar (13)/Pughat (37) and Anat spies and covets Aqhat's bow. Thus the themes serve to place Danel and Anat in a situation or setting suitable to, and preparatory for, their subsequent espial of the approach of Kothar/Pughat and the bow respectively. Hence these themes provide a situation in which some other event that has a greater bearing on the actual plot can take place. The situational theme and the event that takes place in its context are thereby intimately bound together. The presence of these themes in the narrative is constrained by the event for which it provides the setting and to which it is therefore subordinate.

In this mode of expansion there is no repetition at all between the situational themes and the plot themes which they either directly or indirectly serve. The actual thematic specificity of the situational theme has no particular affinity with any other theme in the move in which it occurs, nor is it of any particular thematic relevance to the narrative concern of the move. These situational themes, therefore, would appear

also to be part of the mechanics of narration.

#### F. Cultural Conventions

At several points in the narrative the plot structure is expanded by themes which describe certain happenings that reflect cultural conventions of one kind or another which attend the plot theme events to which they most closely relate. The nature of this mode of expansion will become clear through a discussion of the examples. These are as follows:

##### 1. MOVE A : 9. Danel feasts the Kathirat.

Before the terminal plot theme of the move is realized (10) the narration is expanded through the introduction of the theme 'Danel feasts the Kathirat' (9). This theme is most closely related to the terminal plot theme 'Danel's wife bears a son to Danel' (10). Since the Kathirat are the goddesses of conception and childbirth, their presence in Danel's house just prior to the approaching birth fully accords with their nature and function in Ugaritic mythology. Thus the presence of this theme in the narrative may be explicated in terms of a mythological convention which is attendant upon the theme of **childbirth**. That is to say, the essential plot theme 'Danel's wife bears a son to Danel' has attracted to itself the theme 'Danel feasts the Kathirat' in keeping with a mythological convention deriving from the nature and function of the Kathirat in the mythological

milieu of the narrative.

Given the presence of the Kathirat in the move by reason of this convention, the theme serves to enhance the quality of the narrative in several ways.

Firstly, it allows a relaxation in the pace of the development and sustains the very low level of tension arrived at when Danel rejoices at the good news (8) before the introduction of the final stage of the plot development in the move.

Secondly, the theme emphasizes the dramatic reversal in Danel's fortunes through the contrast it produces with the earlier theme 'Danel proffers offerings to the gods, lies down and passes the night' (2). These two themes involve Danel in the action of giving food and drink to the gods/Kathirat and each theme is structured internally by the seven day series of temporal transference in the same form. It is clear that a deliberate symmetry and correspondence is intended between these two themes, played out in terms of the contrast between the contexts of Danel's misery (no son) and Danel's rejoicing (a son to be born).

Thirdly, the theme also appears to deliberately prepare for a corresponding contrast between it and the theme 'Danel institutes mourning rites for Aqhat' (66). These two themes have the following elements in common: 1) identically verbalized elements of spatial transferences framing the themes, i.e., arrival of Danel to his house, arrival of the Kathirat/Mourners ..... the

departure of the Kathirat/Mourners, 2) Danel's involvement with a second party in his house, 3) the action takes place over a period of six days/years, with the departure of the second party on the seventh day/year. Once again the symmetry and correspondence between these two themes would appear to be deliberate. The contrast between them again highlights the dramatic reversal in Danel's fortunes - this time not for better, but for worse. The contrast now is between rejoicing (the birth of Aqhat) and mourning (the death of Aqhat). These two contrasts together epitomise the reversals in Danel's fortunes throughout the narrative, which turn full cycle: no son - birth of a son - death of a son - no son. Such contrasts enhance the coherence, continuity and especially the dramatic quality of the narrative extending, as it does, through several moves.

Fourthly, the epithet given to the departing Kathirat - yd't n'my 'rš hrm ysmsmt 'rš hlln (17:ii:41-42) - links the theme back to the blessing of El to the effect that it will be through sexual connection that his wife will conceive and bear a son - l'ršh y'l wyškb bm nšq aṭthl l bḥbqh ḥmḥmt (17:ii:39-41). However, that Danel had sexual connection with his wife is not related in the narrative. The following theme commences with counting the months of gestation. The epithet given to the Kathirat however, by picking up the salient term 'rš from that element in the blessing, suggests that sexual connection has taken place.

Despite those associations, the theme to which it most

closely relates is 'Danel's wife bears a son to Danel' (10). The involvement of the Kathirat by reason of a mythological convention associated with childbirth would appear to be prior to these other associations. In this respect it is to be observed that the contrasts discussed above depend upon particular features deriving from the mode, locality and time scale of the Kathirat's involvement in the narrative rather than from the nature of the Kathirat themselves.

2. MOVE B : 15-16a + 16b. Danel commands his wife to prepare a banquet and to feast Kothar  
 - Danel's wife prepares a banquet - -  
 and feasts Kothar.

Following Danel's espyal of the approaching Kothar (14), a banquet is prepared in readiness for his imminent arrival (15-16a). Once Kothar arrives, he first gives Danel the bow (17) and is then feasted (16b). The presence of this non-plot theme sequence in the narrative would appear to be simply due to the social convention of the offering of hospitality to a visitor upon his arrival<sup>1</sup>. The plot theme 'Kothar provides the bow' (17), which requires a visit by Kothar, has thus attracted the feasting sequence into the narrative alongside it, through the association of paying a visit and hospitality in accord with this convention.

The plot theme structure of this move is realized in very small units with a very limited range of interest. This sequence thus performs the useful service of helping to give greater body

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1. Cf., 3:iv:81-86; 4:iv:20-38, v:106-110.

and substance, and diversity and interest to the narration of the move.

3. MOVE C : 26-29. Anat seeks El's consent to her plan by denouncing Aqhat
- El withholds his consent.
- Anat seeks El's consent to her plan by threatening him with bodily harm
- El grants his consent and tells Anat to carry out her plan.

This rather extensive episode consisting of two non-plot theme sequences achieves the granting of El's consent to the execution of Anat's plan which she has just conceived (25). The execution of this plan, through which the plot development progresses, is delayed while Anat seeks El's permission to execute it. It was argued above that the presence of this episode in the narrative does not derive from the exigencies of the sequential development of the plot process of the move. It's presence in the narrative cannot therefore be explicated as forming part of the essential plot structure. It can, however, be explicated in terms of a mythological convention which is attendant upon the following plot development and which is constrained by the extreme nature and grave consequences of this development. This convention is the consultation with El to seek his permission before implementing actions of great importance for the establishment or the dissolution of cosmic or social order<sup>1</sup>. Aqhat's death disturbs good order. Thus the

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1. Cf., 3:iii:13-52, 4:iv:20-v:63.



theme of the slaying of Aqhat attracts into the narrative this theme complex in accordance with the constraints of this mythological convention.

Although this theme complex is introduced into the narrative by reason of this convention, it nevertheless also makes its own contribution to the quality of the narrative.

This theme complex is very closely related to the unit of thematic foreshadowing which precedes it in which Anat first conceives her plan and issues a threat against Aqhat (25). It is to this plan and the execution of this threat that El gives his consent. Then too, the theme complex is also closely related to the plot theme sequences concerning the luring of Aqhat to Qart-Abilim (30-31) and the slaying of Aqhat (32-33), for through these themes Anat's plan is put into effect. It is to be observed that these relations are sustained by, and devolve upon, only the second sequence in the theme complex. In the first sequence El's consent is actually withheld. The second sequence therefore is the most important. The first sequence could readily be omitted without detriment to the significance of the episode within its narrative context. Thus, although the episode as a whole is a single expansion of the essential plot structure of the move, viewed internally the first sequence is an expansion of the second sequence preparatory to its realization. In this episode, therefore, we have an example of the expansion of an important non-plot theme sequence (not, of course, an essential plot theme sequence) through an inessential repetition. The

mode of expansion discussed above under 'repetition' is not therefore peculiar to the treatment of plot themes in the composition of the narrative but extends also to the non-plot themes. Repetition may structure together two non-plot theme sequences as well as a plot and a non-plot theme sequence. Accordingly, in any explication of the reason why the episode was introduced into the narrative two separate questions must be distinguished: 1) the reason why the second sequence, with or without its internal expansion, was introduced (externally organized expansion), and 2) the reason why the second sequence was repeated (internally organized expansion). The first question has been considered. Some attention must now be given to the second.

The repetition involved in this example may helpfully be compared and contrasted with example 1 in section A above (themes 21-24). The following features are common to both examples: 1) the repeated element is a theme sequence, 2) the sequence and its repetition are presented in the form of a verbal exchange between Anat and a second character (Aqhat/El), 3) the repetition is in form and function (but see the qualification below) rather than in thematic context, 4) Anat's speech in the first sequence does not present sufficient inducements for Aqhat/El to comply with her wishes, 5) thus Anat's speech in the second sequence represents an intensification of the speech in the first sequence: the offer to Aqhat intensifies from silver and gold to immortality: the grounds Anat presents to gain the consent

intensifies from denouncing Aqhat to threatening El himself.

The two examples differ, however, in one important respect:

Aqhat maintains his resistance to Anat's wishes whereas El relents.

Thus, whereas in the earlier example the repetition is functional in the two parts of the sequence, in this example it is restricted to the first part of the sequence. Anat's speech functions to provide an inducement to El to give his consent in both sequences. Since El first refuses and then gives his consent, the second part of the sequence is not a functional repetition. In this respect the repetition involved between the second parts of the two sequences is similar to that involved in example 4 in section A above in so far as both involve an unsuccessful attempt to do something followed by a successful attempt. Unlike that example, however, there is here no repetition in thematic content.

This example of repetition does not therefore fully correspond with the pattern of any one example discussed in section A but combines features of examples 1 and 4. The repetition is essentially one in function in the first parts of the sequences with a contrast between functions in the second parts of the sequences. The two sequences are structured together by this repetition to form a major unified segment of narration in the theme structure of the move. The repetition thus serves the stylistic organization of the theme structure and conforms formally to the panel writing style of composition with a contrast between the second parts of the two panels.

The first sequence is preceded by an ominous hint of the dire consequences that might befall Aqhat for his refusal to part with his bow, and thus it is introduced at a high level of tension. The intensity of the tension is increased in the first part of the sequence as Anat's designs against Aqhat became clearer. This tension is released by the second part of the sequence when El refuses his consent. All appears to be well for Aqhat; he seems to have escaped the consequences of resisting Anat's wishes. This, however, is only a foil to, and a means of enhancing, the tension which is once more introduced in the first part of the second sequence as Anat renews her attempt to gain El's permission. The possibility that Aqhat might not escape unscathed after all is opened up. The progression to the second part of this sequence does not now release this tension, but increases it, as El grants his consent. Aqhat appears doomed to lose his bow - if not worse. The episode thus ends with a high level of tension, suspense and expectation which is carried forward into the following plot development. The various levels of tension throughout the episode, which the repetition achieves, contributes greatly to the dramatic quality of the episode and to the move as a whole.

Given, therefore, the presence of this episode through the constraint of a mythological convention, the episode has been formulated and developed to enhance the dramatic quality of the narrative and the stylistic balance and symmetry of its composition.

4. MOVE E : 62. Danel invokes a curse upon the disturbers of Aqhat's grave.

This non-plot theme unit immediately follows the terminal plot theme of move E 'Danel buries Aqhat' (61). The subordination of this theme to the one which precedes it is evident.

This theme lies entirely outwith the system of tension and resolution in which the plot theme to which it relates is implicated (i.e., move E), and neither is it an element of any other such system. This expansion does not therefore serve the dramatic quality of the narrative in its realization of plot. Neither does the presence of the theme appear to serve any stylistic patterning of themes, nor to achieve any substantial continuity or contrast with any other theme in the narrative. There is of course a certain continuity between the expression of the curse - knp nšrm b' l yṭbr b' l yṭbr diy hmt (19:148-150) - and the plot theme 'Danel requests Baal to fell Sumul' (Eagles, Hircab), which is verbalized in part by the same texture. There is, furthermore, perhaps a contrast between this theme and the earlier concern in move A for a son who would protect Danel's grave - l'pr dmr aṭrh (17:i:29 and //s), although this has a quite different context and verbalization. Danel desired a son to protect his grave; now he is concerned to protect his son's grave. Such a contrast, if intended, would again underscore the reversal in Danel's fortunes. At the same time it is difficult to regard these features as explicating the reason for the expansion of the plot structure by this theme. The theme is simply 'there'.

The presence of the theme can, however, be explicated as a reflection of the social convention whereby the tombs of important people were inscribed by sometimes elaborate invocation of curses upon any who would dare interfere with the tomb<sup>1</sup>. Accordingly, the theme of the burial of Aqhat has attracted with it into the narrative the theme of the invocation of curses upon the disturbers of Aqhat's grave in accordance with this convention.

5. MOVE E : 63. Danel curses Qor-Mayim.  
                   64. Danel curses Murarat-Tughullal-Bnar.  
                   65. Danel curses Qart-Abilim.

The cursing of these three cities immediately follows the theme of the invocation of curses upon the disturbers of Aqhat's grave and occurs under exactly the same conditions relative to systems of tension and resolution, stylistic patterning and continuities and contrasts in association with any other theme outwith the series itself. This series is also simply 'there' in the narrative. The general subordination of the series to the plot theme 'Anat and Yatpan slay Aqhat' (33) is evident.

The presence of the cursing of three cities in the narrative can be explicated as reflecting a social or judicial convention attendant upon a case of homicide by an unknown assailant. According to this convention the community nearest to the place

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1. Cf., ANET, pp. 661-62.



where the crime took place was held responsible and cursed<sup>1</sup>. Thus the slaying of Aqhat has attracted the themes of the cursing of the cities into the narrative under the constraint of this convention.

The most important of the three theme units is the cursing of Qart-Abilim, for it was here that Aqhat was struck down. The realization of this unit alone would be sufficient to meet the demands of the judicial convention. This unit itself, however, is expanded by two preparatory repetitions, for which it then provides the climax. The style of the series of theme units conforms to that of panel writing. There are three consecutive panels, each one detailing the same action (i.e., cursing) upon three different objects. The repetition is both functional and thematic. The thematic repetition is fairly fully extended to theme texture level, although there are certain variations in verbalization between the panels. The style of repetition thus is similar to that of example 2 in section A in combining functional and thematic repetition in its panels; it is also similar to example 4 in involving three rather than two panels in its thematic repetition.

Danel himself appears to be unaware that Qart-Abilim is the culprit city and only hits upon the right city in the third and final unit. This lends a certain amount of dramatic tension to the series as it progresses toward the climax.

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1. Cf., Deut. 21:1-9.

Thus the cursing of the culprit city (Qart-Abilim), present in the narrative through a judicial convention, has been developed through repetition to serve the dramatic quality and stylistic organization of the themes in the narrative.

6. MOVE E : 66. Danel institutes mourning rites for Aqhat.

After cursing the cities, Danel returns home and institutes mourning rites for Aqhat. This theme also lies outwith any system of tension and resolution but does engage, as has been seen, in a striking contrast with the theme 'Danel feasts the Kathirat' (9). This contrast alone, however, is not sufficient to explicate the reason why the plot structure has been expanded by the theme. Once again we appear to be in the area of social convention: death and burial is, quite simply, followed by mourning<sup>1</sup>. The theme has been attracted into the narrative by the theme of the burial of Aqhat as a result of this conventional association.

7. MOVE E : 67. Danel offers sacrifices to the gods.

After the period of mourning is over, Danel offers sacrifices to the gods. This theme is likewise simply 'there' in the narrative. Pughat takes the offerings as opportune time for her

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1. So also Anat weeps after the death of Aqhat (18:iv:39) through the force of the same convention - but in this case it results in an inconsistency, since Anat had engineered his death. There is little necessity to view Anat's weeping as reflecting a cultic convention; so Kapelrud, The Violent Goddess, p.81.

to embark on her venture (68b). Accordingly, it is probable that this theme reflects a religious convention whereby offerings were made to secure divine favour before undertaking a difficult and dangerous journey<sup>1</sup>. The theme would thus be attracted into the narrative in association with the plot development which follows.

8. MOVE E : 68b-69. Pughat requests the gods to bless her  
 - Danel assures Pughat of the blessing  
 of the gods.

This sequence is intimately bound up with the initial plot theme of the move - 'Pughat desires to avenge Aqhat' (68a). Like the offering of sacrifices, this sequence assures Pughat of the success of the difficult venture which she desires to undertake. It is attracted into the narrative by the prospect of the venture and its presence in the narrative seems due simply to a convention attendant upon such a difficult undertaking<sup>2</sup>.

There are therefore eight occasions on which the plot structure is expanded through the introduction of non-plot themes which reflect various cultural conventions or practices associated with the action or circumstance in the plot themes to which they

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1. Cf., 14:159-171.

2. A rather similar situation occurs in 6:iv:41-48. Shapash declares her intention to venture out in search of Baal, and Anat thereupon pronounces a solemn invocation that El should protect her as she sets forth. It is not, however, specifically formulated in terms of a blessing.

relate and to which they are subordinate. These plot themes are the nodal points which control the expansion. The association with the plot themes seems determinative for the expansions, but the expansion may make their own contribution to the quality of the narrative - both dramatic and stylistic.

The essential plot theme structure of the narrative is expanded beyond the realization of its own constituent plot themes on twenty-five separate occasions (counting paired theme sequences (e.g., 42-43) and repetitions or panels (e.g., 26-29) only once). Despite this large number, however, the expansions resolve into only six different modes. The modes of plot expansion are thoroughly characteristic of the composition of the narrative at theme level.

There are on the whole three main areas in which the plot expansion functions: 1) to enhance the dramatic quality of the narrative beyond that which inheres naturally in the plot structure, 2) to facilitate continuity and coherence in the progression of the plot, and 3) to effect stylistic balance and symmetry in the organization of themes over extended segments of narration.

### III. Structural Patterns and Patterning at Theme Level

The question of the nature and extent of recurrent patterned narration at theme level must now be considered.

The marked degree of recurrent patterning evidenced between the plot structures of the moves at ground-theme level disappears

at theme level when these patterns are specified, for each individual ground-theme is specified by a different plot theme. No single plot theme occurs more than once on the plot theme structure of the narrative, and hence recurrent patterned narration devolving upon the plot theme structure of the narrative is precluded. Recurrence is restricted to the formal patterning of the theme sequences by the word-fulfilment and the dramatic-developmental structural patterns. The question of recurrent patterns must therefore be addressed to the entire theme structure taking the non-plot themes in conjunction with the plot themes.

This stage of the investigation is concerned to determine the extent to which certain arrangements of themes recur in the theme structure of the narrative. The recurrence must therefore involve at least two separate themes in collocation.

In themes 13 and 37 Danel is found sitting at the gate dispensing justice. The introduction of this theme in each instance involves a rather abrupt shift or transition from the action which precedes it. The theme is followed by Danel's espyal of the approach of a second party: Kothar in theme 14 and Pughat in theme 38. The themes of dispensing justice and approach thus form a small theme complex of recurrent patterned narration with an identical action pattern.

The theme of approach also occurs in 49. This approach is not preceded with the theme of dispensing justice. Danel

is out in the fields performing his rite immediately before he espies the approach of the two youths. He is therefore already in a position that is suitable for him to have occasion to see the youths coming. Hence there is no need for any abrupt transition to a situational theme (cf., 13,37) to place him in such a position. The situation arises naturally out of the plot development in the move. The approach of the youths is separated from their arrival (19:89). The youths come to tell Danel that Aqhat is dead, and this they do after they have actually arrived (19:90-93). Between the approach and the arrival the youths make a rather more general speech in which they prepare Danel to receive their bad news (19:83-88). The youths thus transact their specific business with Danel only after they have arrived.

The approach in theme 13 is similarly separated from the arrival (17:v:25-26). Kothar comes to hand over the bow to Danel. Between his approach and arrival, Danel commands his wife to make preparations to feast the divine visitant, and his wife sets about preparing the banquet. Immediately Kothar arrives he gives Danel the bow. Only thereafter is he feasted. Thus again the transaction of the business, the reason for which Kothar was approaching, is introduced immediately after the arrival element.

The separation of the approach and the arrival in both examples allows the narration of events which take place after the approach is espied in preparation for the arrival. This preparation may be undertaken by the character approached (banquet for Kothar) or the character(s) approaching (the speech by the youths). The



specific purpose for which the characters have come is introduced following the arrival. The event which takes place between the approach and the arrival is, by contrast, of a less essential nature to this specific purpose. The approach in theme 14 therefore, as well as forming part of a recurrent pattern in association with theme 13 alongside themes 37 and 38, also appears to belong to a recurrent pattern embracing 17:v:9-28 alongside 19:75-93. This pattern, however, is not as specific, for the characters come for quite different reasons.

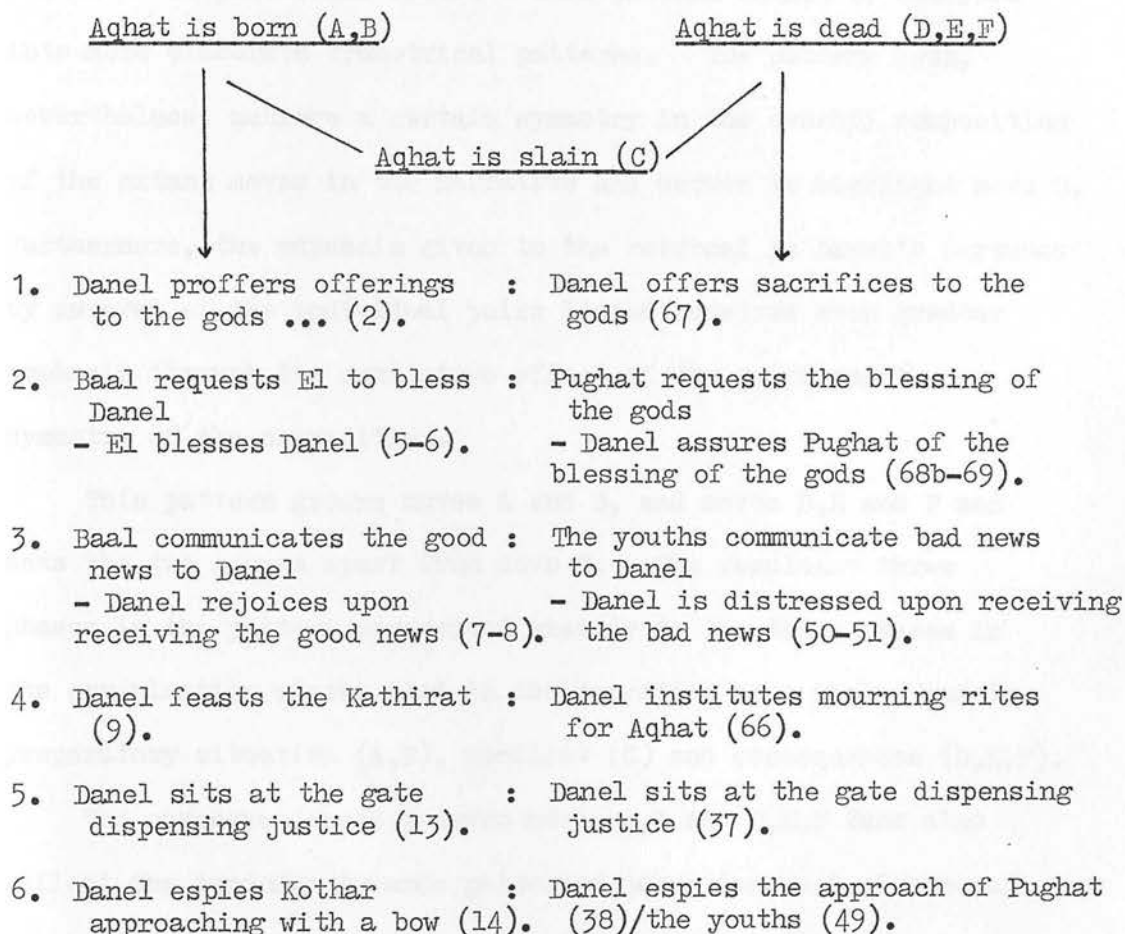
In move F the following progression of events occur:

- 1) Danel offers sacrifices to the gods (67),
- 2) Pughat makes a retrospective reference to the sacrifices (68b - 19:191-193),
- 3) Pughat requests that the gods might bless her (68b - 194-196),
- 4) Danel assures Pughat of the divine blessing (69).

A similar progression may be discerned in move A. Thus: 1) Danel proffers offerings to the gods (2), 2) Baal passes a retrospective comment on the sacrifices (4), 3) Baal requests El to bless Danel (5), 4) El blesses Danel (6). It would appear that these four elements form a thematic complex of recurrent patterned narration, but with the pattern fully adapted to its larger narrative context.

So far as we can judge, these examples exhaust the evidence for recurring patterned narration within the theme structure of the Aqhat narrative itself. The evidence is not at all extensive, but that is to be expected within what is after all a fairly short narrative with several quite different major narrative concerns.

One final observation may be made in this connection: that is the remarkable grouping of the same, similar and contrasting themes both before and after the death of Aqhat. These groupings occur in moves A and B and moves D,E and F. Move C does not have any theme which it shares in any substantial way with any other move. The clusterings thus occur on either side of move C. This move is, accordingly, the central pivot around which the similarities and contrasts revolve. Appropriately it tells how Aqhat met his death. This clustering is shown by the following outline:



The similarities and contrasts involved in each pair listed have been discussed at the relevant places above. Here we are concerned with the cumulative effect of the groupings rather than with the individual pairs. The themes listed in correspondence represent a considerable amount of the narration in moves A,B,D,E and F. This clustering of corresponding themes on either side of move C is hardly accidental. It would appear that the narrator has, within the constraints of the plot, contrived to balance the story around move C. This balancing conforms to the pattern A-B-A, with A representing a cluster of themes in no particular order. This pattern cannot be analyzed into more elaborate symmetrical patterns. The pattern does, nevertheless, achieve a certain symmetry in the overall composition of the extant moves in the narrative and serves to highlight move C. Furthermore, the emphasis given to the reversal in Danel's fortunes by several of the individual pairs listed receives even greater emphasis through the cumulative effect of the pairs and the symmetry of the composition.

This pattern groups moves A and B, and moves D,E and F and sets the two groups apart from move C. The resultant three phases in the pattern correspond exactly to the three phases in the organization of the plot in the narrative as a whole, namely preparatory situation (A,B), conflict (C) and consequences (D,E,F).

The correspondences between moves A,B and D,E,F thus also reflect the tendency towards patterned narration, but of a more general kind than the patterns discussed previously.

#### iv. The Composition of the Narrative at Theme Level

The main concern of the preceding sections has been to explicate and describe the composition of the narrative in terms of the relationships which subsist between its constituent parts at theme level as these parts were 'given' in the narrative itself. Attention has therefore been focused almost exclusively upon giving a (static) description of the compositional structure of 'that which has been composed'. The findings which have emerged must now be examined within the context of the discussion of oral composition set forth in chapter one. Attention, therefore, will now be focused upon the question of the manner in which the narrative was composed.

According to the colophon at the end of tablet 17, the narrative was written down by the scribe Elimelek. He was also responsible for writing down the Keret narrative and the major narrative cycle concerning Baal (CTA 1-6). This activity can be dated to the first half of the fourteenth century B.C.<sup>1</sup> It may be assumed, however, that Elimelek was not the author of these narratives in the ordinary sense of the word, but that they are older than the date of their extant texts and that they derive from an oral milieu<sup>2</sup>. Furthermore, these narratives were not written to be read by an audience but to be heard by them; nor, it would seem, did the story teller read aloud to

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1. De Moor, The Seasonal Pattern in the Ugaritic Myth of Ba<sup>c</sup>lu, pp. 1-2, 47.

2. Cf., ibid., pp. 8, 48-52; Gibson, CML<sup>2</sup>, pp. 1, 6.

them from the texts, but used them in some way as a basis for learning the stories<sup>1</sup>. It is probably, therefore, that the Aqhat narrative is 'oral' in that 1) it was composed in an oral milieu, 2) it was transmitted orally, and 3) it was performed orally.

So far as the theory of oral composition is concerned, the critical question revolves around the relation of these aspects to each other and to the verbal form of the 'text' of the narrative. On the one hand, after the narrative was composed it might have acquired a fixed text with the result that transmission and performance devolved upon the recitation of a previously composed fixed text from memorization. On the other hand the narrative might not have acquired a fixed text with the result that transmission and performance devolved upon the improvised re-composition or re-creation of the narrative as it was performed. It is with the possibilities of this latter type of oral composition that we are concerned.

The application of the oral theory to a written text with a view to determining whether or not it was orally composed has been formulated into the application of a series of tests. Two of these tests fall within the scope of this study, namely the test for themes and the song test.

According to the test for themes, an orally composed text will have a considerable density of traditional themes. Thematic

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1. Cf., de Moor, The Seasonal Pattern in the Ugaritic Myth of Ba<sup>c</sup>lu, pp. 4-5; B. Margalit, "Studia Ugaritica II: Studies in Krt and Aqht," p. 161.

density is as much a characteristic of oral composition as density of formulaic language. A critical factor in the identification of the theme as an element in the narrator's technique of oral composition is its recurrence within the narratives produced by the tradition. Accordingly, in order to determine the thematic density of the Aqhat narrative it is necessary to identify the themes which recur elsewhere within the Ugaritic literary texts. The themes in the narrative represent the major topical stages in the progression of the events (both plot and non-plot) and hence the major compositional blocks with which the course of the action is built. The question, therefore, is to what extent these blocks also form component parts of the course of the action in other Ugaritic narratives. The recurrent themes are as follows:

Request - bestowal of blessing: 5-6, 68b-69; cf., 15:ii:l2-iii:l6.

Communication - reception of good news: 7-8; cf., 6:iii:l0-21.

Banquet: 19; cf., 5:iv:ll-22.

Command - fulfilment, to saddle a donkey: 42-43; cf., 4:iv:l-5.

Approach: 14, 38; cf., 3:iv:83-84, 4:ii:l2-l6.

Seeking - gaining El's consent: 26-29; 3:v:27-52, 4:iv:40-63.

Burial: 57; cf., 6:i:l2-l8.

Reception of bad news: 51; cf., 3:iii:29-32, 4:ii:l6-20<sup>1</sup>.

Between the themes and their recurrence(s) in the above list there is some degree of correspondence in their verbal textures.

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1. In these passages the bad news is anticipated and not actually received.



To these might now be added the following recurrences which lack any correspondence in their verbalization:

Childlessness: 1; cf., 14:i:6-25.

Incubation - revelation: 2-3; cf., 14:i:26-37.

Childbirth: 10; 15:iii:20-25.

Command - fulfilment, wife to prepare a banquet and feast someone: 15-16, 14:iv:2-28, 15:iv:14-21.

Approach: 49; cf., as given in the above list.

Communication - reception of bad news: 50-51; cf., 5:vi:3-25.

Sacrificing to the gods: 67; cf., 14:iii:159-iv:171.

Seventeen individual theme units in the Aqhat narrative have been entered in the first list and nine themes entered in the second<sup>1</sup>. Thus in all fully twenty-six theme units which form constituent parts of the compositional structure of the Aqhat narrative also form constituent parts of other Ugaritic narratives. Furthermore, two theme units (13,37) are involved in a recurrence within the narrative but without recurring in any other narrative. Therefore twenty-eight themes in the narrative are involved in recurrences as compositional blocks in the building of the course of events in the extant Ugaritic poetic narrative tradition.

It will be recalled that Lord proposed a distinction between the 'compositional theme' and the 'type scene' on the basis of the degree of verbal correspondence between the exemplars of a given

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1. Actually ten; but theme 51 appears also in the first list and must only be counted once.

theme. Applying this distinction to the twenty-eight recurrent themes, it may be suggested that nineteen involve 'compositional themes' while the remaining nine involve 'type scenes'<sup>1</sup>.

However, in view of the limited amount of narrative material for comparison, this distinction can be made only very tentatively. In any event, the compositional theme and the type scene are equally characteristic of orally composed narratives.

The narrative has been analysed into seventy-two themes. Omitting themes enclosed in square brackets (41,45,47,48) - since they are unrealized - and theme units of thematic retrospection, foreshadowing (4,25,34,36) and repetition (46,52,53,55,56,63,64) - since they derive their thematic content from the themes to which they relate - the number of themes is reduced to fifty-seven. Twenty-eight are involved in recurrences. These account for approximately fifty per cent of the extant poetic lines distributed between the fifty-seven themes. Accordingly, the density of themes - of recurrent compositional blocks - in the Aqhat narrative is fifty per cent.

It is of interest to note that twenty-one of the twenty-eight recurrent themes are non-plot themes. The total number of non-plot themes among the fifty-seven themes is twenty-five. Thus only four non-plot themes in the narrative are not, demonstrably, recurrent compositional blocks (viz., 9,62,65,66). Therefore, not only are the vast majority of the recurrent themes non-plot

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1. I.e., the first list plus themes 13 and 37 and the second list respectively. The themes of approach and the reception of bad news are involved with both kinds.

themes, but also in the vast majority of cases where the plot skeleton is **expanded**, this expansion takes place through the introduction of conventional recurrent themes used in a conventional way. To judge from the extant evidence, the modes and materials (themes) of plot expansion are the most conventional and traditional aspects of the composition of the narrative. This, of course, is to be expected. Plot themes are on the whole quite distinctive of the story that is being told. Unless stories share a similar plot pattern it is not to be expected that many isolated plot themes will recur. Indeed, of the seven plot themes in the narrative which do recur elsewhere, six are integrated into a plot pattern (1,2,3,5,6,10) and their recurrences are likewise integrated into a very similar plot pattern (14:i:l-15:iii:25). On the other hand, the non-plot themes are not distinctive of the story but may occur, in appropriate contexts, within quite dissimilar plot patterns.

It seems clear that the Aqhat narrative was composed in a traditional way under, or in accordance with, a traditional compositional constraint. What must now be assessed is to what extent this constraint may be judged to have been oral compositional in nature. According to Lord, "... just as on the formula level in an oral poem almost everything is formula, so on the thematic level almost everything in a poem is theme."<sup>1</sup> Formulaic and thematic density are thus complimentary. Whitaker

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1. "Perspectives," p. 21.

demonstrated a formulaic density of eighty-two per cent in CTA 4<sup>1</sup>. An analysis of formulaic density in the Aqhat narrative lies outwith the scope of this study. It is evident, however, that its thematic density of fifty per cent falls rather short of the formulaic density of CTA 4 and of Lord's assertion that "almost everything" in an orally composed poetic narrative is theme. It has already been observed, however, that density percentages are relative to the amount of material available for comparison. Since the theme involves larger segments of discourse than the formula (i.e., groups of lines rather than individual lines), the amount of comparative material available for it is correspondingly less. Consequently, it is not surprising that formulaic density should prove greater than thematic density. It may well be that the difference between eighty-two and fifty per cent is simply a reflection of the difference in the amount of material available for comparison.

The fifty per cent thematic density derives in the main from the presence of the non-plot themes in the narrative. This suggests that thematic density, perhaps more than formulaic density, is also to some extent relative to the type of material available for comparison. If a narrative can be compared with other narratives which relate similar stories with similar plot patterns (at theme level) then the possibility that it will evidence recurrent themes is much greater than if the other narratives relate dissimilar stories with different plot patterns. On the

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1. A Formulaic Analysis of Ugaritic Poetry, p.175.

whole the specific plot patterns with which the themes in the Aqhat narrative can be compared are quite dissimilar. It is significant, however, that in the one instance where the plot pattern of one of its moves (viz., Move A) can be compared with a similar plot pattern elsewhere (viz., 14:i:1-15:iii:25) the thematic density of that part of the narrative is as high as ninety per cent.

In so far as the narratives tell dissimilar stories and have, accordingly, quite different plot themes, the possibilities of demonstrating recurrences of themes between Aqhat and the other narratives is mainly limited to its non-plot themes. In view of this limitation imposed by the nature of the comparative material, it is of interest to observe that the thematic density of the non-plot themes is eighty-four per cent, since twenty-one of the twenty-five non-plot themes are involved in recurrences.

The thematic density of fifty per cent must therefore in the first place be weighed against the limited amount of comparative material upon which the figure is based and the limitation imposed by the type of material available for comparison. Taking these factors into account, a thematic density of fifty per cent is not unimpressive. It would be unreasonable to insist that if the Aqhat narrative had been orally composed it would, demonstrably on the basis of the extant corpus, reveal a higher thematic density than fifty per cent. Given the limitations to which the percentage is relative, the thematic density of the narrative is, we believe, fully consistent with the view that the

narrative was orally composed. Particularly impressive is that where these limitations are to some extent relaxed (i.e., move A and the non-plot themes) the thematic density rises as high as eighty-four and ninety per cent.

According to the song test an orally composed narrative will reveal a considerable degree of consistency and repetition in the patterning of themes within larger segments of text. A few examples of this were discussed in the previous section, and mention of the similarity between the plot pattern of move A and 14:i:l-15:iii:25 has just been made. The examples are neither very numerous nor extensive. However, it must be emphasized that this number is every bit as relative to the amount and type of comparative material as the number of recurrent themes and the possibility of identifying recurrent patterns is therefore subject to the same limitations. Furthermore, because the song test involves even larger segments of discourse, these limitations are now more severe. The examples do at least give some evidence of consistency and recurrence in the patterning of themes as required by the song test. Hence, in this respect also, the narrative is in conformity with a characteristic of orally composed poetic narratives.

Whitaker's study of formulaic language placed the Aqhat narrative into the category of written texts which reveal this characteristic of orally composed narratives. The above considerations concerning the test for themes and the song test are fully consistent with, and supportive of, this classification.



At this point, however, we return to the problem of the extent to which these characteristics are distinctive of a particular mode of composition, i.e., oral composition-in-performance, and are absent from a text that is a product of some other mode of composition - whether oral, written, or transitional between the two. The lineaments of this problematic area were outlined in chapter one. It was seen that the chief difficulty in this area is the lack of knowledge of the differences in style involved in the various compositional possibilities, especially in those which lie between oral composition-in-performance on the one hand and a written composition designed to be read on the other. There is therefore a lack of firm internal stylistic criteria by which one can conclusively demonstrate any particular mode of composition; and this situation becomes more extreme in the case of the Aqhat narrative because of the limited amount of comparative material. One may therefore only argue the probabilities for any particular mode of composition of the Aqhat narrative. Bearing that and the various possibilities in mind - given that the narrative comes from an oral milieu and that oral poetic narratives are more likely to be transmitted in an unfixed rather than a fixed verbal form<sup>1</sup>, the presence of these characteristics makes it extremely probable that the Aqhat narrative was orally composed.

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1. See above, p. 52.

Finally, on the assumption that the narrative was orally composed, one or two tentative remarks may be made concerning its composition as a process as it relates to the structure and themes of the narrative<sup>1</sup>.

Firstly, the role of the plot structure in the composition may be observed. Although the narrator may not have made any attempt at word-for-word or theme-for-theme memorization in his learning of the narrative, he nevertheless brought to the performance the memorization, remembrance or learning of the basic story. He knew the story he was going to tell. This basic story is expressed by the narrative skeleton or plot structure. The plot structure thus existed as a whole in the narrator's mind as he began to compose the story in performance, and his energies were devoted to its realization. The plot structure therefore performed an important function in the process of composition. It provided the narrator with a basic plan, prescribing the sequence and arrangement of the essential events. In composition, the narrator was thereby provided with, negatively, a restraint which limited at each point the possible further progressions in the course of events to one which was consistent with, and subservient to, the realization of the basic plan, and, positively, a guide which led him step by step through the composition of the story. Accordingly, plot, the basic plan, was the controlling structure in the composition of the narrative.

In the process of composition the narrator has considerably

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1. For the following paragraphs see above, pp. 23-35.

fleshed out and built on the plot structure through the introduction of the non-plot themes. This expansion also plays an important role in the composition of the narrative. Although by nature the plot structure gives the basic dramatic quality and interest to the narrative, it has to do in the main with the bare necessities and demands for the realization of the basic story and with the logic of the narrative. Consequently, at least at the level of theme, the plot structure alone reveals little of the skill and artistry of the narrator as he composed his story. His skill and techniques as a story-teller become evident only when account is taken both of the plot structure and of the ways in which it has been fleshed out and expanded. The earlier discussion of the expansion of the plot structure allows us to see something of the skill and techniques of the narrator at work in this respect as he employed the expansion at certain points in the realization of the basic plan to heighten the dramatic quality and interest of the narrative, to interrelate and give continuity to its parts, to emphasize and highlight dramatic contrasts, to achieve a pleasing stylistic balance and symmetry in the narrative and so forth.

It was noted earlier that the arrangement of themes in the total theme structure (plot and non-plot themes) of a narrative may be determined not only by the sequential demands of the plot structure but also by the interests of stylistic or rhetorical patterning and by habitual association. Clearly these last two factors will implicate the non-plot theme expansion if their influence is present in the texts, since the plot themes are

exclusively concerned with the sequential demands of the plot.

Certain examples of stylistic patterns as they bear upon the total theme structure of the narrative have already been discussed. On the whole, however, these patterns involved theme units in juxtaposition within the one move which could be fully explicated stylistically in terms of their relation to each other within the limited and unified segments of narration which they constitute. The clustering of corresponding themes in moves A and B, and moves D,E and F on either side of C in the pattern A-B-A represents a stylistic pattern of a different order, for it involves the several moves in the overall composition of the narrative. This feature of the organization of themes in the total theme structure may perhaps be partly influenced by the interests of stylistic patterning. It may be observed that the majority of themes in the clusters are non-plot themes. These features apart, the interests of stylistic and rhetorical patterning does not appear to have played any significant role in the composition of the narrative as its plot structure was fleshed out by the narrator.

The influence of habitual association in the process of composition is difficult to determine since there is only one exemplar of the narrative. Possibly, however, this factor accounts for the presence of at least some of the expansions through cultural conventions in the narrative. That being so it is evident that the associated themes do not necessarily follow one another in direct sequence. Thus, while, for example, the

invocation of a curse upon the disturbers of Aqhat's grave (62) does directly follow the theme with which it is associated (60 - burial of Aqhat), the mourning for Aqhat (66), also associated with theme 60, does not. Habitual association may therefore have also played a part in the composition of the narrative as the basic story was fleshed out.

It has already been seen that the modes and materials of plot expansion are, on present evidence, the most highly conventional and traditional aspect of the composition of the narrative. This suggests that, so far as narrative structure and theme is concerned, perhaps the compositional needs of the narrator to compose the narrative orally were largely met by his having ready to hand an array of conventional themes and techniques with which to fill out, organize, and give coherence to the basic plan of the plot. Since these are not distinctive of plot, the narrator could re-employ them in the telling of more or less any basic plan. At the same time, however conventional the modes and materials with which the narrator has expanded his basic plan, his use of them as he composed the narrative bears witness to his skill and artistry as a teller of tales.

## CHAPTER SIX

## THEME TEXTURE LEVEL

Introduction

As one proceeds from ground-theme to theme level, and from theme to theme texture level, the number of structural elements with which an analysis may deal becomes greater, and the elements themselves become increasingly complex and diverse in nature. This situation is most extreme at theme texture level. Accordingly, this study of the verbal texture of the themes will of necessity be selective and limited. The aspect of theme texture level which will be examined in this chapter will be the composition of the individual themes, since this is particularly germane to the major concerns of this study. The examination, however, will be illustrative rather than exhaustive of the themes in the narrative.

The process of generalizing the segments of text from theme texture level to theme level involved the selection of a certain element or elements from the variety (usually) available in the theme texture in terms of which to define the segments at theme level. The selections and the subsequent definitions aimed at expressing the most salient aspect of the segments as events in the course of the action. Working back now from theme to theme texture level, the implications of this procedure is that not every single element in the verbal texture of a theme is necessarily



essential to the verbalization of a theme in order for it to achieve and sustain its significance as an event within the course of events of which it is part. Where several elements appear in the verbal texture, they may not all be equally thematically salient and equally important for the verbalization of the underlying theme. The element(s) required to verbalize the theme may be called the 'theme kernel'. The element(s) that is not as necessary in this respect may then be viewed as a subordinate expansion of the theme kernel. The examination of the composition of the individual themes will be approached from this perspective<sup>1</sup>.

#### A. The Theme Kernel

Every theme in the narrative has a corresponding theme kernel in its verbal texture. Most often the kernel is expanded in one way or another, but there are also many themes whose theme texture is restricted to the verbalization of only the theme kernel. Theme kernels, however, are not all composed in the same way; hence different types of theme composition within the limits of the kernel can be distinguished. The themes that are composed by means of their kernel alone will be examined in this section. At the same time, this examination will illustrate the different types of theme kernel composition to be found in the themes whose kernels are

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1. Introductory formulas (for narration, speech, command, fulfilment, spying etc.), spatial transferences and expansive character epithets in the verbal textures of themes will not usually be remarked, since they are not distinctive constituents of the specificity of any theme.

expanded which will fall for consideration in the following sections.

## 1. Single Element Composition

Several themes are composed and verbalized by a single element. For example, the theme 'Baal reveals himself to Danel' (3) is simply verbalized wyqrb b<sup>c</sup>l bhnth (17:i:17). Similarly, the theme 'Kothar provides the bow' (17) is verbalized bd dnll ytnn qšt lbrkh y<sup>c</sup>db qš<sup>c</sup>t (17:v:26-28). Themes 54-60 (and //s in 52 and 53) are likewise composed. The kernels of these themes are constituted by single elements and on their basis the themes are defined at theme level.

## 2. Double Element Composition

In some instances a theme is composed by two separate, discrete elements where both realize equally important aspects of the underlying theme. Thus the theme 'Danel sits at the city gate dispensing justice' (13,37) is composed by the elements 1) ytsu ytb bap tgr tht adrm dbgrn, and 2) ydn dn almnt ytpt tpt ytm (17:v:6-8; 19:21-25). The elements are arranged in a natural narrative progression. Since Danel takes his seat preparatory to dispensing justice, the second element could be considered more important and thematically salient than the first. However, as has already been observed, the placing of Danel at the city gate is an extremely significant aspect of the theme, for it enables Danel to see Kothar/Pughat approaching him.

The theme 'Anat offers Aqhat silver and gold in exchange for

his bow' (21) is a further example of this type of theme composition. The two elements are 1) irš ksp watnk hrš wašlhk, and 2) wtn qšt 'm btl't 'nt qš' tk ybmt limm (17:vi:17-19). Anat, diplomatically, first makes her offer and then specifies its condition. The complementary nature of the elements is emphasized and the elements linked by the repetition of the key word ytn in appropriate forms: 1) atnk ... 2) wtn ....

The theme 'Danel invokes a curse upon the disturbers of Aqhat's grave' (62) is similarly composed. In the first element Danel pronounces the curse: knp nšrm b' l yṭbr b' l yṭbr diy hmt; in the second he specifies its condition: hm t'pn 'l qbr bny tšḥtnn bšnth (19:148-151).

In these themes the kernel consists of a double element. Each element possesses equal and sufficient thematic salience as to together provide the basis for the theme definition. Accordingly the definition reflects the presence of both elements in its theme texture.

### 3. Cumulative Composition

The theme 'Anat and Yatpan slay Aqhat' (33) reveals yet another type of theme composition and verbalization within the limits of the theme kernel. Its verbal texture is comprised of the following elements:

1. Anat takes Yatpan (18:iv:27).
2. She places him like an eagle on her wristlet (28-29).
3. Aqhat is sitting down dining (29-30).

4. Eagles hover above him (30-31).
5. Anat hovers among the eagles (31-32).
6. She releases Yatpan over Aqhat (32-33).
7. Yatpan strikes Aqhat on his head (33-34).
8. He sheds his blood (34-35).
9. Aqhat's life expires (36-37).

The theme falls into two parts. In the first part (1-6) Anat takes the active role. The elements follow one another in rapid narrative progression: Anat makes ready (1-2) and then, at the opportune time, when Aqhat is dining (3) with eagles hovering overhead (4), she joins the eagles (5) and releases Yatpan over **Aqhat** (6). In the second part (7-9) Yatpan takes over the active role. Once again the elements are arranged in narrative progression: Yatpan strikes Aqhat (7) shedding his blood (8) with the result that his life expires (9).

Although the theme climaxes with the expiring of Aqhat's life, it is evident that no one element or stage in the execution of the plot assumes in and by itself greater importance and thematic salience than any other. Each element finds its place in the chain of the narrative progression as the theme is realized, and only as a link in this chain does it acquire the thematic salience and specificity to be a constituent part of the verbalization of the underlying theme. Independently viewed, the expressive value of the elements in relation to the theme being verbalized is not very great. The theme is therefore composed by a whole series of elements, and only as the series becomes verbalized does it achieve

its realization and significance as an event in the narrative.

Thus, in this theme, the kernel is constituted by the cumulation of a series of elements, and it is the entire series that provides the basis for the theme definition.

#### 4. Framing Composition

This further type of theme composition may be characterized by considering the theme 'Danel assures Pughat of the blessing of the gods' (69). The verbal texture consists of the elements 1) npš th pgt .... (epithets) al lh hy mh, and 2) tmhš mhš ahk tk1 mkly 'l umtk (19:198-202). Taken by itself the second element would simply be a statement that Pughat will smite the smiter of her brother, or a wish or command that she should do so. In fact it is a statement of the end to which a blessing has been bestowed upon her. That this is so, however, is apparent only through the presence of the first element in the verbal texture. The statement thus derives its nature as the specificity or substance of the blessing through being framed by a more general statement of blessing. The theme, therefore, is composed of two-parts: 1) the blessing framework, and 2) the specificity of the blessing. Both are necessary for the theme to realize its significance in the course of the events.

The theme 'Danel is distressed upon receiving the bad news' (51) is similarly composed. The first part, the bad news framework, describes Danel's distress (19:93-96) and the second makes mention of the specificity of the bad news at whose reception Danel is so

distressed (98-99). The first part of the theme is composed and verbalized cumulatively through a series of elements cataloguing different physical reactions of Danel. The series does not follow any narrative ordering of its elements but there is a balanced progression from the two extremities of the feet (93-94) and the face (94) to the back (94-96) which might have provided a guide to the composition of the series. Its import depends upon the cumulative effect of the elements. In the second part only the word mhš survives before a short lacuna. This part was probably composed by a single element, but the element may have become subject to expansion.

In these themes the kernel consists of two parts, the one pertaining to the framework of the blessing/bad news and the other to its specificity. It is important to observe, however, that in this type of composition the manner in which the parts of the kernel may be composed is not uniform. Framing composition has implications for the composition of a theme through two parts; not for the composition of either of the parts.

The composition of all these themes at theme texture level is confined within the bounds of the theme kernel: the themes and their kernels coincide. They may be more or less elaborately composed - depending upon the manner in which their kernels are composed - but they themselves are not elaborated or expanded in any way. Accordingly the narration of these themes is as brief and concise as possible. Their verbal textures are therefore simply concerned with achieving their significance as narrative



components in the progression of the story.

The remaining themes in the narrative are composed on their theme kernel plus some kind of expansion of the kernel. The composition of these themes must now be examined. In the following sections the themes are classified and considered according to the type of expansion to which their kernel is subject.

### B. Repetition of the Theme Kernel

In the composition of some of the themes, the kernel is expanded through repetition with the result that it appears more than once within the verbal texture of the theme.

In the theme 'Danel proffers offerings to the gods, lies down and passes the night' (2) the kernel is composed of the double element 1) uzr ilm ylh<sup>m</sup> uzr yšqy bn qdš, and 2) yd šth y<sup>f</sup>l wyškb yd mizrth pyln (17:1:3-6). The kernel is introduced immediately following the introductory formula (apnk dnil ...). In the course of the verbalization of the theme, the first element is repeated by itself a further twice and then the entire kernel is repeated yet again. The several occurrences of the kernel are structured by a series of indicators of temporal transferences. There are, in the first instance, three such indicators, each consisting of a grouping of two consecutive days to yield a six day sequence. The full kernel appears before the first and after the sixth day; the first element appears after the second and fourth day.

Following the last appearance of the full kernel, there is a fourth indicator of the passage of time introducing the seventh day, which then leads to a new development. Since this indicator marks a transition to the next theme, it has been segmented with theme 3 and does not therefore appear in the verbal texture of this theme.

Another example of this type of expansion, with an almost identical compositional pattern, occurs in the theme 'Danel feasts the Kathirat' (9). The kernel is composed by the single element yšlhm kīrt wyššq bnt hll snnt (17:ii:30-31). The kernel appears three further times in the verbal texture and its occurrences are structured by the same series of temporal transferences in exactly the same way as the previous example. Three differences in the composition of this theme should, however, be observed: 1) the kernel, as well as being expanded by repetition, is also expanded by the addition of an incidental detail at its first occurrence<sup>1</sup>, 2) the full kernel appears throughout, 3) the seventh day marks a transition to the departure of the Kathirat with which the narration of the theme ends; hence this final indicator appears in the verbal texture of the theme.

The theme 'Danel institutes mourning rites for Aqhat' (66) is yet another instance of this type of expansion, although this time the resultant compositional pattern is rather different. Here the kernel consists of the single element ybk laqht ḡzr ydm'lkdd

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1. See below, p. 405.

dnil mt rpi (19:173-175). The kernel is verbalized immediately after the arrival of the parties concerned to Danel's house. The kernel is repeated once more in the verbalization of the theme. The occurrences of the kernel are yet again organized by indicators of temporal transferences, but this time a seven year and not a seven day period is involved. After the first occurrence of the kernel the first indicator is introduced: lymm lyrhm lyrhm lšnt 'd šb't šnt. This leads directly to the repetition of the kernel. Thereafter the second temporal indicator is introduced: mk bšb' šnt. This then leads to a new development as Danel now commands the mourners to depart, and this brings the narration of the theme to a close.

It might be observed that although in terms of the repetition of the kernel the compositional patterns of themes 2 and 9 stand closest together, in other respects the patterns of themes 9 and 66 most closely correspond<sup>1</sup>.

#### C. Thematic Development of the Theme Kernel

In the composition of many themes the kernel is expanded through the thematic development of the theme, or an aspect of the theme, introduced by the kernel. The kernel is thematically salient and subordinates the development. The development is very closely bound up with the kernel and represents an elaboration or amplification of an idea expressed in it, so much so that it can be

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1. See above, pp.351-52.

regarded as being 'unpacked' from the kernel. Usually the development takes place following the verbalization of the kernel, but in some instances it takes place before the kernel is introduced. In the former case the development is a process of 'unpacking' the kernel; in the latter case it is a process of 'packing' the kernel. It should be emphasized that the classification of themes under this heading has implications for the relation between only two sets of thematic material in the composition of the theme (viz., the kernel and its development) and not for the composition of either set.

In the theme 'Danel commands Pughat to saddle his donkey' (42) the kernel is composed by the single element mdl 'r šmd pḥl (19:52-53). This is then followed by a single element of thematic development: št gṗny dt ksp dt yrq nqbny (53-54). The command to saddle the donkey is thus briefly developed by detailing in a more specific way the procedure involved. This is the simplest example of theme composition through the thematic development of the kernel, since both the kernel and its development consist of single elements.

A more elaborate example of the thematic development of a single element kernel occurs in the theme 'Anat offers Aqhat immortality in exchange for his bow' (23). The kernel is verbalized at the beginning of the theme in the element irš hym laqht ḡzr irš hym watnk blmt wašlhk (17:vi:26-28). At this point the verbalization of the theme might have terminated. Instead the kernel is thematically developed. This development begins with the introduction of the element ašsprk 'm b'l šnt 'm bn il tspr

yrhm (28-29). This element develops the offer of immortality made in the kernel by a comparison between the life which Anat will give Aqhat and the life which Baal possesses: she will give Aqhat life; that is, she will make him count years and he will count months - like Baal. The development continues through the introduction of another element: kb<sup>l</sup> kyhwy (30). This element picks up and further develops not so much the original kernel as the preceding element. It develops the comparison to the life that Baal enjoys by particularizing the nature of Baal's life: his is a life of perpetual renewal. The thematic development continues yet again through the element(s) y<sup>š</sup>r hwy y<sup>š</sup>r wysqynh ybd wysr 'lh n'm (30-32). This element develops the preceding one by detailing certain ministrations attendant upon Baal's renewal to life: when he comes to life men feast him and the minstrel extols him. This is then followed by one final element: (wt<sup>n</sup>ym) ap ank ahwy aqht ġzr (32-33). This element is resumptive of the theme kernel with which the verbalization began and both together form an inclusion around the thematic development. The inclusion involves a certain repetition between the first and last lines of the theme texture: (irš) hym laqht ġzr ... (ap ank) ahwy aqht ġzr.

In the composition and verbalization of this theme the elements of thematic development are not all equally and directly subordinate to the theme kernel. Rather they are involved in an unfolding series of embedded thematic constraints. The first element in the development (life like Baal) is subordinate to the theme kernel

(Anat will give Aqhat life) while at the same time it is dominant or salient with respect to the second element (life of perpetual renewal). Similarly, the second element is subordinate to the first but is salient with respect to the third (ministrations upon Baal's renewal). The final element returns to the kernel and is not subordinated by its preceding element. The thematic development as a whole, however, develops from, and is subordinate to, the theme kernel. In this theme, therefore, the kernel is composed of a single element while the development is composed of a small series of elements arranged in a continuing progression of subordinate thematic associations and terminating with a resumption of the earlier kernel. The very close integration of all the elements in the composition of the theme is reflected by the fully five occurrences of the key lexical item hw/yy in different forms plus the occurrence of its synonym blmt and circumlocution spr šnt/yrhm.

In both these examples the kernel was constituted by a single element. The thematic development of the two-part kernel of framing composition occurs in the theme 'Baal requests El to bless Danel' (5). The theme kernel is verbalized at the beginning by two single elements pertaining to the blessing framework and the specificity of the blessing as follows:

1) ltbrknn ltr il aby tmmn lbny bnwt, 2) wykn bnh bbt šrs  
bqrb hklh (17:i:24-25). Although the verbalization of the theme might have ended at this point, the second part of the kernel becomes subject to a rather extensive thematic development. This part introduces the thematically salient term



bn (//šrš). In the following lines this term is developed by a cataloguing of the qualities that this son should or would possess: an ideal son who would faithfully perform the duties expected of him (26-34).

The thematic development is in the form of a catalogue and is of such a length that it constitutes by itself a minor descriptive theme in the narrative. The verbalization of this minor theme of the ideal son takes place through the progressive cumulation of the series of elements that compose the catalogue. The duties detailed range from funerary (28-29) and religious duties (27-28, 32-33) to mundane household duties (33-34). All alike are concerned with the wellbeing of the father. The extent of the catalogue would seem to be dependent on the discretion and resources of the narrator.

It is difficult to see any particular reason for the order of the elements in the composition of the catalogue. It is, however, rather striking that within it there are ten instances of either of the emphatic consonants s and t compared with only nine instances elsewhere in the text of the move (excluding // 's to the catalogue). This phonic bias is introduced in the first word of the catalogue - nšb - and terminates with the third last word - npšk. These emphatics, however, are neither evenly nor randomly distributed throughout the elements. Each element consists of two poetic lines. The first line of each of the first three elements contains at least one of the emphatics and one always appears in the first word of the line: nšb skn ilibh; larš mššu qtrh; ṭbq lḥt niṣh. Neither emphatic appears in the second line of the three elements. The

fourth and the fifth elements completely lack these consonants; the phonic bias is absent. The sixth and final element in the catalogue resumes the bias with two emphatics in each of its lines and with one appearing in the first word of both lines: Th ggh bym tiT rh<sub>§</sub> np<sub>§</sub>h bym rt<sub>§</sub>. The emphatics therefore appear as each new element is introduced across the first three elements, disappear from the next two and reappear in the last one. The phonic bias is thus patterned A-B-A (A=present, B=absent). But furthermore, it is of interest to observe the distribution of the two consonants themselves within this A-B-A pattern. This can be shown as follows:

A.      n<sub>§</sub>b .....

lar<sub>§</sub> m<sup>✓</sup>s<sub>§</sub>u q<sub>§</sub>Trh

T<sub>§</sub>bq ..... ni<sub>§</sub>h

B.      -

A.      Th ..... tiT

rh<sub>§</sub> np<sub>§</sub>h .....

In the catalogue there are constant shifts in phonic bias between § and T. These shifts result in a chiastic pattern involving nine occurrences centering around a pivotal point involving one occurrence. The distribution of the two consonants thus evidence the following pattern:

- A.                    S (x3)  
                       B.                    T (x2)  
                       C.                    S (x1)  
                       B.                    T (x2)  
                       A.                    S (x2)

It seems quite probable that the associations and patterns involved in this phonic bias provided a guide to the composition of the catalogue and determined, in part at least, the ordering of its elements.

This theme is therefore composed of the two-part kernel appropriate to framing composition with the second part expanded through thematic development. Both parts of the kernel are composed by single elements while the development is composed cumulatively through a cataloguing of a series of elements.

The theme 'El blesses Danel' (6) is a rather more complicated example of this type of expansion of the two-part kernel of framing composition in so far as both parts of the kernel are subject to thematic development. The first part is verbalized by the single element ybrk dnll mt rpi ymr ġzr mt hrnmy (17:i:35-37).<sup>1</sup> This part is then briefly developed in direct speech through the pronouncement of a general blessing benediction: npš yḥ dnll mt rpi brlt ġzr mt hrnmy [ 1 hw mḥ (37-39). This element develops (in speech) the thematically salient term ybrk (// ymr) introduced in the kernel (in narration) while maintaining the same generality appropriate to the blessing framework. Following this single element of

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1. For line 35 see below, p.405.

development, the second part of the kernel is verbalized. The second part is composed and verbalized cumulatively through a series of elements arranged in a natural order of progression: 1) through sexual connection, 2) conception and 3) childbirth, 4) he will have a son (39-44). The final element is verbalized wykn bnh bbt šrš bqr̥b hklh, and once again the salient term bn (// šrš) is developed by the catalogue of filial duties (45-49(\*)).

A somewhat similar mode of composition occurs in the theme 'Danel rejoices upon receiving the good news' (8). In this theme also there is the two-part kernel of framing composition and each part is likewise subject to thematic development. The first part of the kernel, pertaining to Danel's rejoicing, is verbalized cumulatively through a series of elements: 1) face lights with joy 2) brow gleams, 3) laughs 4) places feet on footstool (17:ii:8-11). This first part is then briefly developed in speech by Danel's declaration aṭbn ank wanhn wtnh birty nps̥ (12-14). Again the development (in speech) of the kernel (in narration) preserves the same generality. The second part of the kernel, pertaining to the specificity of the news, is then verbalized in the single element kyld bn ly km ahy wšrš km aryy (14-15) and is expanded by the catalogue of filial duties which thematically develops the term bn (// šrš - 16-23).

In the theme 'Baal communicates the good news to Danel' (7) only the last element (?) in the second part of the two-part kernel survives - or, more accurately, has been restored (cf., text). This is verbalized wykn bnk bbt̥k šršk bqr̥b hklk and this is likewise

developed by the detailing of the qualities of the ideal son (17:ii:\*)1-8).

Perhaps the descriptive details concerning the banquet (17:vi:4-10), the description of the desirable qualities of the bow (? - 17:vi:11-12)<sup>1</sup> and the description of features of the city of Qart-Abilim (? - 18:i:3lff.), in themes 19, 20 and 30 respectively, are also expansions through thematic development.

In the examples of thematic development discussed so far, the development followed the kernel or the part of the kernel that was developed. The examples where the development precedes the kernel may now be considered.

In the theme 'Aqhat tells Anat to get Kothar to make her a bow' (22) the kernel consists of the single element y<sup>b</sup>l qš<sup>t</sup> l<sup>'</sup>nt qš<sup>'</sup>t lybmt limm (17:vi:24-25). Although it would have sufficed for Aqhat simply to have told Anat to get Kothar to make her a bow, he nevertheless first of all details the requisite materials which Anat should give to Kothar so that he can make her one (20-24). Thus the kernel, in particular the salient terms y<sup>b</sup>l qš<sup>t</sup>, is subject to thematic development leading to its verbalization through the detailing of the various components required for the manufacture of a bow (b<sup>'</sup>l qš<sup>t</sup>). The development itself is composed and verbalized cumulatively through the series of elements cataloguing the necessary materials. The catalogue is unified by its discrete topic on the one hand and by the repetition of adr at the beginning

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1. On this theme see further below, p.408f.

of all but one of its elements on the other. The catalogue and the kernel are linked and related by the element tn lktr whss (24).

A rather more complex example is found in the theme 'Anat accuses Anat of lying since he is mortal' (24). The accusation of lying is expressed in the element al tšrgn ybtltn dm lǧzr šrgk hhm (17:vi:34-35). Aqhat's assertion of his mortality is fully expressed in the element wmt kl amt wan mtm amt (38). The theme therefore is composed with a double element kernel. However, in the composition of the theme the second kernel element has been expanded through thematic development preceding its verbalization, and this development accordingly separates the two elements of the kernel. The second element of the kernel expresses the related ideas that 1) Aqhat will die, 2) just as all men die. Thus Aqhat bases the assertion of his mortality on the mortality of humankind. The thematic development builds towards this comprehensive statement of the matter. The first step in the development consists of the element mt uhryt mh yqh mh yqh mt atryt (35-36). This element, a rhetorical question which implies the answer 'death,' introduces the idea of death as the common lot of all mankind. The development then continues through a second element: spsg ysk lriš hrš lǧr qdqdy (36-37). The development moves from the general to the particular. Having asserted that death awaits all men, this element goes on to state the inevitability of Aqhat's death. It does not do so, however, in general terms, but by detailing a funerary practice that his corpse will surely undergo after his death. After this the kernel is verbalized and the two



elements of the development are now combined in the one summary statement<sup>1</sup>.

A final example occurs, in all probability, in the theme 'Danel's wife bears a son to Danel' (10) with the counting of the months of gestation (17:ii:43ff.) developing thematically towards the (now no longer extant) kernel expressing the birth of the son.

#### D. Thematic Additions to the Theme Kernel

Many themes in the narrative are composed with their kernels expanded through the addition of a thematic element or elements of one kind or another alongside and in association with the kernel as the theme becomes verbalized. In contrast to expansion through thematic development, the element(s) involved does not amplify the idea given in the kernel but rather 'adds' something quite new to it by introducing a fresh, albeit related, idea. The added element may come before or after the kernel. Again it should be noted that the classification of a theme under this heading does not imply anything concerning the way in which either the kernel or its addition is composed. The examples of themes composed with this kind of expansion of their kernel may be conveniently sub-classified according to the nature of the addition in relation to the kernel.

#### 1. Narrative Links

On occasions the addition simply follows the logic of the

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1. For lines 39-41 see below, p. 408.

narrative in relation to its kernal within its broader narrative context and is more or less required in the theme. Thus, in the theme 'Danel buries Aqhat' (61), the single element kernal ybyky wyqbr yqbrnn bmgdt bknkn (19:146-147) is expanded by the addition of the element wyqh bhm aqht ... (145-146). Danel buries Aqhat; but first he must extract his remains from Sumul's gizzards. The addition is thus a narrative link between the finding (60) and the burial (61) of Aqhat's remains. Similarly, in the theme 'Pughat saddles his donkey' (43) the single element kernal bkm tmdln 'r bkm tšmd pñl is expanded by the added element bkm tšu abh tštnn lbmt 'r lysmsm bmt pñl (58-60). Pughat saddles the donkey; Danel thereafter uses it to transport him to the fields (44,46); accordingly he must mount it, and in this he is appropriately assisted by Pughat. The added element therefore provides a narrative link to the following theme. The addition is further linked to the kernal by the repetitions of bkm, 'r and pñl. Again, in the theme 'Danel performs a fertility rite' (44 - and 46) the cumulatively verbalized kernal pertaining to the performance of the rite (19:63-65; 70-72)<sup>1</sup> is expanded through the addition of two elements preceding its verbalization: 1) ydn dnñl ysh palth, and 2) bşql yph bpalt bşql yph byğlm (61-63; cf., 68-70). Before Danel can perform the rite he must first of all go to his field and tour round it until he espies a suitable object with which to perform the rite. These additions to the kernal are thus

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1. For lines 66-67 and 73-74 see below, p.409.

a natural narrative link between Danel's mounting his donkey (43) and his performance of the rite (44) and between the two performances of the rites in separate localities with two different objects (44 and 46). These additions are also further linked to the kernel by the repetitions of bšql, palt and yglm (šblt, aklt and hmdrt in theme 46).

## 2. Incidental Details

In several themes the kernel is expanded by the addition of a detail which is quite incidental, though fully appropriate, to the theme being verbalized and of no great significance in relation to the other themes in the narrative. For example, in the theme 'Danel feasts the Kathirat' (9) the first occurrence of the single element kernel (17:ii:30-31) is expanded by the addition of the incidental detail that Danel first alp yṭbh lkṭrt (29-30) in preparation for the subsequent feasting. Again, in the themes 'Danel espies Kothar approaching with a bow' (14) and 'Danel espies the approach of Pughat' (38) the single element kernel hlk kṭr ky'n wy'n tdrq ḥss/hlk pḡt ky'n (17:v:10-11/19:28)<sup>1</sup> is expanded by the detail concerning the distance Kothar/Pughat was from Danel when he saw him/her: balp šd rbt kmn (9-10/26-27). This detail is rather by the way and could easily have been left out. Other elements which represent this type of expansion include the detail that El took his servant ... (l jyiḥd il 'bdh - 17:i:35) in theme 6; the reference to the appetite of Kothar (lnpš kṭr wḥss lbrlt hyn dḥrš

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1. For 17:v:12-13 see below, p. 409.

ydm - 17:ii:23-24) in theme 16 b (and the corresponding part of 15); the detail that Danel put down the tip of his walking stick ('db uhyry mṭ ydh - 19:155) in theme 63 (and parallels in 64 and 65); the detail concerning the source of the shells with which Pughat roused herself (dalp šd zuh bym - 19:205) in theme 70; and the pouring out of an oblation (19:219-220) in theme 71.

Possibly the theme 'Danel gives the bow to Aqhat' (18) should be viewed in this context. The kernel in which the bow is handed over (17:v:35-36 - fragmented) is expanded by the injunction to Aqhat to place the best part of the prey in the temple (37-39). The injunction appears to be quite incidental and without significance for any other theme. The added element is perhaps, however, an appropriate narrative link (cf., above) between the handing over of the bow and Aqhat's departure from his father's house to go on the hunt and his initial encounter with Anat (all lost in a lacuna).

### 3. Character Emotions and Mental Attitudes

A more substantial and significant type of addition to the theme kernel takes place through an addition that describes or reflects, either more or less directly, the emotion, attitude or mental state of a character attendant upon the happening or circumstance expressed by the kernel. Thus, in the theme 'Baal comments: Danel has no son and so proffers offerings to the gods' (4), the kernel pertaining to Danel's lack of a son (17:i:19-20) is expanded by the addition of the element abynm dnīl mṭ rpi anḥ

g̃zr mt hrnmy (17-19). Danel's distress and misery that is a result of his childlessness is thus articulated. A similar expansion occurs in the theme 'Pughat spies the withered crops' (39).

The single element kernal (19:29-31) is followed<sup>1</sup> by the two added elements 1) tbky p̃gt bm lb tdm<sup>c</sup> bm kbd, and 2) tmz<sup>c</sup> kst dñil mt rpi all g̃zr mt hrnmy (34-37). Pughat weeps and rends Danel's cloak, in token of grief, to involve Danel in her mourning. The kernal is therefore expanded by an addition which describes the distress and grief experienced by Pughat and Danel at the onset of infertility. Again, in the theme 'Danel spies the approach of two youths' (49) the kernal (19:76-78) is expanded by the addition of elements which describe the distressed attitude of grief and mourning in which the youths approach (80-83)<sup>2</sup>. The weeping of Anat in theme 34 is another example of this kind of addition.

In these four examples the emotions or mental attitudes involved in the additions centred on those of grief and distress. Other kinds of mental attitudes are also to be found in this type of addition. In theme 25 the double element kernal expressing the conceiving of the plan and the issuing of the threat (17:vi:41-45) is expanded by an additional element in which Anat boasts of her strength and ability to destroy (45-46). In theme 71 there is an added element in which Yatpan likewise boasts his power and

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1. For lines 32-33 see below, p.409.

2. For lines 78-79 see below, p.409.

ability to crush his enemies (19:220-222). Here the additions reflect the mental attitude of self-sufficiency and arrogance as Anat addresses her threat to Aqhat and as Yatpan is served by Pughat. Then too, in theme 29, before the verbalization of the kernal in which El's consent is actually given (18:i:17-19), there is an added element in which El directly remarks the scorn and haughtiness of Anat. Thus the attitude which the addition to theme 25 reflects is directly stated in the addition to theme 29. The addition of the element in which Aqhat tells Anat that the bow is not a suitable weapon for women to hunt with (17:vi:39-41) in theme 24 seems to serve also to reflect the attitude of arrogance - this time on the part of Aqhat.

Yet another kind of mental attitude besides distress and arrogance is to be found in the addition to the kernal in theme 40. The single element kernal which expresses the petition for the rains to fall (19:38-42) is expanded in the first instance by the element šb' šnt yšrk b'l tmm rkb 'rpt (42-44). Here Danel follows his petition by asking anxiously if Baal was going to fail for seven/eight years. He then elaborates the implications of Baal failing in the following element: bl t'l bl rbb bl šr' thmtm bl tbn ql b'l (44-46). The addition of this series of anxious questions reflects Danel's great anxiety at the situation of infertility as he prays for the rains to fall. The addition is further linked to the kernal by the repetition of 'rpt (39,40/44) and t'l (41/44). Within the addition the four-fold repetition of bl may be noted.

Finally, in the theme 'Anat covets the bow' (20) the kernal



is expanded by the added elements of a comparison between Anat's eyes and the eyes of a snake (17:vi:14) and the detail that Anat cast her cup down on the ground (15-16). This addition appears to serve to emphasize the violent nature of the passion with which Anat coveted the bow.

#### 4. Theme Links

Another type of thematic addition to the theme kernel is the introduction of an element which links to some other theme in the narrative thereby linking the two themes together in some way. Thus the addition of the element hlk qṣ̌t ybln hl yšrḅ qṣ̌'t (17:v:12-13) to the kernel concerned with the approach of Kothar in theme 14 links the theme back to theme 12 and forward to theme 17. Similarly, the addition 'l bt abh nšrm trḥpn ybšr ḥbl diym (19:33-34) to the kernel of theme 39 makes a connection between this theme and theme 33. Other elements involved in this type of addition are as follows: ktmẓ kst dn̄il mt rpi all ḡzr mt hr̄nmy (19:46-48 - theme 40) linking back to theme 39; hlm tnm qdqd tlt̄id 'l udn (19:78-79 - theme 49) linking back to theme 33; btlt 'nt ššat krḥ npšny kiṭl brltny kqṭr bapny (19:87-88 - theme 50) linking back to theme 33; qrym ab dbḥ lilm š'ly dḡth bšmym dḡt hr̄nmy dkbkbm (19:191-193 - theme 68b) linking back to theme 67. Possibly also the element ur tispk yd aqht ḡzr tštk bqr̄bm asm (19:66-67//73-74) added to the kernel of themes 44 and 46 is an indirect theme link with theme 33<sup>1</sup>.

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1. Cf., below, p.414.

## 5. Verbal Exchange

In theme 32 the cumulatively verbalized theme kernel relating to the plan to slay Aqhat (18:iv:17-27) is extensively expanded by a verbal exchange between Anat and Yatpan as they discuss the situation in general terms before the plan is detailed and the instructions given. In the exchange, Anat first addresses Yatpan and tells him exactly where Aqhat can be found and, it appears, makes reference to the propitiousness of the time (6-11). Yatpan having understood Anat's intent, replies and encourages her to smite Aqhat for the bow (11-13). Thereafter there is a brief mention in narration that Aqhat was dining (14-15), before the introduction of the theme kernel.

A rather similar type of addition occurs in theme 50 with the first speech of the youths to Danel (19:83-88) before the second speech in which the news that Aqhat is dead is given to Danel (90-93). There is, however, no actual exchange of words, for Danel does not reply. Nevertheless, this speech, like the speeches in theme 32, is discursive of the issue of the more important speech to follow in which the kernel is verbalized.

It was noted earlier that themes whose verbal texture is limited to the verbalization of the kernel (sec. A) are in the main concerned with the bare demands of the course of events in the story. In so far as the verbal textures of the themes in sections, B, C and D extend beyond this basic demand through the expansion, the question of the function or role of the expansion may be raised. In this

connection a few general observations may be made.

In general terms the expansions all make their contribution - some obviously more than others - to the overall level of interest and vividness in the narrative. If every theme was verbalized within the limits of its kernel the narrative would be extremely jejune. Through expansion, greater colour and body is given to the telling of the themes and thereby to the narration of the story as a whole. Furthermore, the expansions, particularly those that extend beyond single elements, contribute to the pacing of the development of the story.

The significance of the expansions, both in relation to their kernel and to the narrative as a whole, varies considerably. In this respect four main classes can be discerned.

The first class consists of those expansions that are quite incidental and insignificant, whether from the point of view of their kernel or the narrative as a whole. This applies in the first instance to the thematic addition of incidental details but also includes the elements of thematic development in themes 42, 30, 6 and 8, with the exception of the catalogue of filial duties in the latter two themes.

The second class is formed by the thematic addition of narrative links. These expansions serve in the main to link the theme kernels into their narrative contexts in order to provide a smooth and coherent progression in the course of the events of which the kernels are a part. Otherwise they are not very significant. They pertain, therefore, to the mechanics of narration at theme texture level.

The third class consists of the expansions that are rather more significant and substantial in relation to their theme kernel - mainly by reason of length - but that are quite incidental in relation to the story being told in the narrative as a whole. A few of the instances of thematic development in section C fall into this class, namely the details concerning the banquet in theme 19, the detailing of the materials for the manufacture of a bow in theme 20 and the counting of the months of gestation in theme 10.

The fourth and largest class consists of the expansions that are of some significance in relation to their kernels and to the story as a whole. Their significance for the narrative as a whole devolves upon one or other of three main areas. Firstly, the content of the expansion may have a general significance for the content of the story. Thus, for example, the thematic development concerning the qualities of the ideal son in themes 5,6,7 and 8 clearly bears some importance in relation to the general content of the narrative in so far as it begins with Danel's lack of a son and then progresses full cycle through the gain (birth of Aqhat), loss (slaying of Aqhat) and re-gaining (restoration of Aqhat ?) of a son. Since the qualities of the ideal son focus on the father's well-being, the development at the least emphasizes both the extent of Danel's lack/loss and of his gain/re-gain. Then too, the thematic development describing the qualities of the bow (?) in theme 20 has more general significance in relation to the content of the narrative, or, more particularly, of move C, since this move

is concerned with Anat's determined attempts to get hold of the bow that she so much desires to possess. Again, the thematic development connected with the offer of immortality and the assertion of mortality in themes 23-24 has likewise more general significance within move C, for in the course of the narration Aqhat does indeed prove his mortality in violent circumstances.

The second main area within which the expansion may have significance for the story being told is in the area of the dramatic nature and quality of the narrative. Theme 2, for example, where the kernel is expanded by repetition, is the first part of a dramatic - developmental pattern whose dramatic context is the creation and release of tension. Theme 2 introduces the tension and, as previously remarked, the repetition enhances its dramatic nature by building up tension and expectancy. Baal's comment on Danel's misery (17:i:17-19) merely articulates what the monotony of the repetition evokes through its cumulative effect. Theme 9, where the kernel is similarly expanded, occurs, by contrast, within a context where the level of tension is very low. Here the expansion contributes to the maintaining of this low level of tension and to the relaxing of the pace of the narrative development before the birth in the following theme. Accordingly, in themes 2-3 the seven day series which structures the expansion is climatic: the seventh day marks the transition to the resolution of a critical tension; in theme 9 the series is anti-climatic: the seventh day simply marks the transition to the departure of the Kathirat. Expansion through the thematic addition of theme links may likewise

have a significance in this area of the dramatic quality of the narrative. The addition of the element expressing the desire that Aqhat's hand might reap the herb to the performance of the fertility rites in themes 44 and 46 would seem simply to serve the drama of the situation, for, unknown to Danel, Aqhat is dead. Similarly, the addition of the theme link involving the hovering of the eagles over Danel's house when Pughat spies the infertility in theme 39 lends a certain degree of enigma and drama to the situation. The audience fully appreciates the significance of the eagles; how much will Danel and Pughat deduce and how will they respond? Finally, the additions involving character emotions and mental attitudes have their significance for the dramatic nature of the narrative, although this time the drama focuses not so much on the situation but on the emotional involvement of the character in the situation.

The third main area of significance for the narrative as a whole is that of the continuity and interconnection between themes. The addition of the theme links is particularly important in this respect.

One final observation may be made: the expansion in conjunction with its kernel often plays an important role in relation to the fundamental stylistic characteristic of repetition in the verbal texture of the narrative. The repetitions that actually derive from structure at theme level although they extend to theme texture level were considered in the previous chapter. In addition to these forms we may now note the repetition of complete elements



within the texture of the one theme (2,9,66), the repetition of lexical items within the texture of the one theme (e.g., 22,23, 43,44,40), and the repetition of a complete element between the textures of two different themes (the theme links, on the whole).

There would appear therefore to be a basic correspondence between the expansion of plot elements by the non-plot themes at theme level and the expansion of the theme kernels by the various elements discussed above at theme texture level in the composition of the narrative. Both classes of expansions involve several rather similar and corresponding types (e.g., repetition, retrospective elements, links serving the mechanics of narration etc.), mutatis mutandis, and both classes perform very similar types of roles in relation to the basic story. On the whole, however, the expansions through the addition of themes (i.e., at theme level) rather than expansions within the theme (i.e., at theme texture level) appear to be more important and significant in relation to the basic story and its dramatic and stylistic realization.

#### E. Stability and Change

A fundamental characteristic of the theme in oral composition is its flexibility and variability; equally characteristic is its stability. The discussion of the themes in the preceding sections suggests that there may have been a rather flexible variety of compositional possibilities for their verbalization at theme texture level. In this section several of the themes in the

narrative which recur elsewhere will be examined in order to see something of the relation between stability and change in the composition of theme in the Ugaritic poetic narrative tradition.

## 1. Approach

In 17:v:9-13 this theme is composed of 1) an element of incidental detail: balp šd rbt kmn, 2) the theme kernel: hlk ktr ky'n wy'n tdrq ḥss, and 3) the theme link pertaining to the bow. Since this last element derives from the context it may be left aside. In the recurrences of the theme at 3:iv:83-84 and 4:ii:12-16 the same theme kernel appears with only slight differences in verbal expression while the added element of incidental detail is omitted<sup>1</sup>. Stability between compositions of this theme thus devolves upon the kernel while change devolves upon the presence or otherwise of the kernel expansion.

## 2. Burial

Danel's desire to bury Aqhat in 19:l40-141 is composed of the single element kernel abky waqbrnh aštn bhrt ilm arš. In 6:i:12-18 this same element, mutatis mutandis, also forms the theme kernel (16-18). Here, however, the element involves the actual act of burial and not merely the desire to bury. Moreover, it is expanded by the details concerning the hoisting of Baal's corpse upon Anat's shoulder (12-16). Change is evident in the

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1. In 3:iv:82 the detail belongs to the preceding travel element. Cf., 4:v:86.

different contexts of the theme (desire to bury/bury) and in the expansion of the kernel in 6. The stable element is again the theme kernel<sup>1</sup>.

### 3. Saddling a Donkey

This theme sequence occurs in 19:49-60 and 4:iv:1-15. In both cases the theme kernel for the first part of the sequence (the command) is verbalized mdl 'r šmd phl. Their kernels are then followed by the same element of thematic development: št gpnym dt ksp dt yrq nqbny/m. In 4, however, there is an added element of development not found in 19: 'db gpn atnty. In the second part of the sequence (the fulfilment) the kernels of 19 and 4 are verbalized bkm tmdln 'r bkm tšmd phl and mdl 'r šmd phl respectively. In 4 the kernel is then developed by the exact same elements which expanded the corresponding kernel in the first part. In 19, however, this development has been omitted. Thereafter both instances have the added narrative link concerning the assisting of the rider on to the back of the donkey and, on the whole, this element is similarly expressed in the two themes.

Between the two examples of this theme sequence it is evident that stability again derives from the presence of the same kernel in each part of the sequence, although the same added narrative link is also stable. Change in the main is evident in the area of the kernel expansion. This involves the omission of the thematic development (št gpnym . . .) from the fulfilment part of 19 and the

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1. In 19:147 Aqhat's actual burial is differently expressed.

addition of an extra element of development ('db gpn ...) to both the command and fulfilment parts of 4.

#### 4. Request - Bestowal of Blessing

Between the occurrences of this theme sequence in 17:i:24-48 and 15:ii:13-iii:16 there is a considerable degree of stability which on the whole is derived from the presence of corresponding theme kernels. Stability, however, also includes the addition of an element of incidental detail at the beginning of the bestowal of blessing (cf., i:35;ii:16-18). Change is nevertheless evidenced by 1) the addition of an incidental prefatory remark to the verbalization of the kernel for the request for blessing in 15 (cf.,ii:13-14), 2) the absence from 15 of the kernel part for the substance of the blessing requested, and 3) the omission of a general blessing benediction from 15.

#### 5. Distress at the Reception of Bad News

In 19:93-99 this theme is composed by the two-part kernel of framing composition, the one relating to the distress and the other to the substance of the bad news. This theme recurs in 3:iii:29-32 and 4:ii:16-20, but in these passages the bad news is anticipated by one character upon the approach of another without any particular reason or subsequent justification.

In these passages the description of the distress corresponds to the first part of the kernel in 19. The asking of anxious questions in 3:iii:32-35 and 4:ii:21-25 following the distress

of the parties concerned corresponds to the second part of the kernel in 17 as Danel reiterates the bad news.

In the three examples the distress is verbalized cumulatively through a catalogue of different physical reactions. The three catalogues are identical with the exception that the elements 'ln pnh td' and b'dn ksl yṭbr in 19 are inverted in 3 and 4.

It is of interest to compare 16:i:53ff., where a similar situation occurs. Here Thitmanat spies her brother Ilhu and anticipates that he has come to bring her bad news. Accordingly, she is greatly distressed and asks him anxiously whether Keret was ill. Thitmanat's distress is verbalized by the single element kslh<sup>1</sup> larṣ ṭṭbr. The complete catalogue which verbalizes the distress in the above passages would have been entirely appropriate here also. The element kslh larṣ ṭṭbr is closely related to the element b'dn ksl yṭbr in the catalogue. It would appear, therefore, that in this instance the catalogue has been reduced to a single representative element.

Stability in the composition of these examples of the theme is evident in the series of elements which compose the catalogue and in the recurrence of a similar element with lexical items in common where the catalogue is reduced to a single element; change is evident in an inversion of the order of elements in the catalogue and in its reduction to one element. Both the stability and change on this occasion involve the theme kernel. Change is

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1. Restored.

also evident in the adaption of the theme to the situation of both the reception and the anticipation of bad news.

#### 6. Rejoicing at the Reception of Good News

This theme, which also involves a two-part kernel, is found in 17:ii:8-24 and 6:iii:14-21. The first parts of these two examples of the theme are identical with two exceptions. Firstly, the first two elements in the catalogue expressing Danel's rejoicing in 17 (bdnil pnm tšmh w'l yšhl pit) are omitted from 6. In their place stands the more comprehensive and general statement šmh ltpn il dpid. The common occurrence of the lexical item šmh between the two may, however, be observed. Secondly, the elements yprq lšb wyšhq and p'n lhdm ytpd in 17 are inverted in 6. The specificity of the good news, the second part of the kernel, is present in both themes, in each case introduced by the particle k (17:ii:14-24; 6:iii:20-21).

Another example of the reception of good news occurs in 10:iii:38. The news that a bull has been born to him is communicated by Anat to Baal (33-37), and at its reception he likewise rejoices. Baal's rejoicing is simply verbalized by the single element yšmh aliyn b'l without any further elaboration and without any corresponding kernel part in which the substance of the news received is reiterated.

The narratives thus evidence a certain flexibility in the mode of composition of the theme of rejoicing at good news received. On the one hand the theme may be very elaborate with a whole series of elements verbalizing the distress and a full repetition of the



news received while on the other it may be verbalized by a single element. Stability is evident once again in the series of elements in the catalogue and in the recurrence of a similar element where the catalogue is reduced, and change in the inversion of elements in the catalogue and in its reduction with the elimination of the second part of the kernel.

Part of the catalogue expressing the rejoicing occurs also at 4:iv:27-30 in the context of the expression of El's pleasure at the unexpected visit of Athirat. In view of the adaption of the distress at bad news catalogue to the anticipation of bad news at an unexpected visit, and because of the closely parallel pattern of narration between 4:iv:27ff and 3:iii:29ff/4:ii:16ff., it seems likely that El anticipates that Athirat will give him 'good news' of one kind or another and that, therefore, the theme also evidences change in its adaption to reception and anticipation situations. It may be noted in passing that in 4:iv:27ff the catalogue is expanded by a further discrete element wykrkr ušb'th.

## 7. Seeking and Gaining El's Consent

In 17:vi:46-18:i:19 Anat seeks, at first unsuccessfully, to gain El's consent to the execution of her plan. The theme sequences recur in 3:v:27-52 and 4:iv:40-63. Several major differences in the composition pattern of the examples must be observed. Firstly, in 17 an unsuccessful and then a successful attempt to gain the consent follow in direct sequence, whereas in 3 only an unsuccessful attempt is made and in 4 only a successful

attempt, and both attempts are separated by a considerable portion of narration. Secondly, in 17 both attempts are made by Anat whereas in 3 and 4 the attempts are made by Anat and Athirat respectively. Thirdly, in 17 the threatening of El is followed by the granting of the consent while in 3 it is followed by the withholding of consent. Fourthly, in the composition of the theme sequence in 3 Anat issues her threat even before El has had a chance to learn what one wanted. El at this point remarks the scorn of the goddesses and then asks what she wants. In more temperate mood, Anat then puts her request. In 17 Anat's threat follows El's refusal, and El remarks her scorn as a prelude to granting his consent.

The theme of the seeking and granting of El's consent thus reveals considerably flexibility and change in its composition as it is adapted to different narrative contexts. The most imposing aspect of stability devolves upon the elements verbalizing the threatening of El with bodily harm.

These recurrent themes therefore evidence a more or less extensive degree of change and of stability in their composition and verbalization at theme texture level. Change included the addition, omission and inversion of elements, the reduction of catalogues and even entire themes to a single element, and the adaption of themes in a flexible way to different narrative contexts. The changes most often centred on the presence or absence of expansions of the kernel. On the whole stability between recurrent themes devolved upon the presence of the same kernel in

their verbal textures. The kinds of relation between stability and change revealed by these themes are thoroughly typical of orally composed narratives and lend further support to the view that the narrative was orally composed.

It would seem therefore that the narrator composed his themes at theme texture level within a flexible array of compositional possibilities similar in kind to the ones within which he gave realization to the plot structure in his composition of the narrative at theme level. Here too it would appear that the demands of narrative, the interests for stylistic patterns and habitual association together concurred as the narrator composed and verbalized the individual themes of his story.

## CONCLUSION

This study had two major objectives: 1) to undertake a systematic analysis of structure and theme as they together constitute the compositional or narrative structure of the Aghat narrative - irrespective of the manner in which it was composed, and 2) to assess the possibilities and implications of oral composition in relation to its structure and themes. These two objectives were pursued in the light of approaches to the analysis of traditional narratives developed within the fields of the structural analysis of the folktale and the theory of oral formulaic composition respectively.

In connection with the first objective, the analysis was undertaken at three separate levels in the narrative, namely the levels of ground-theme, theme and theme texture. The results and conclusions of the analysis are represented in the detailed examination of the relations between the structural units and their integrations to form the compositional structures of the three levels. In the progression of the analysis, both within a level and through the levels, an attempt was made to present an ever increasingly comprehensive description of structure and theme in the composition of the narrative as more and more relevant information was systematically introduced and related to the preceding phase of the analysis.

The analysis began at ground-theme level. Since the ground-theme is essentially a unit of plot development, the analysis

devolved upon the compositional structure of the plot at ground-theme level. The plot structure of the (extant) narrative as a whole was found to be composed by the sequencing of six successive moves. Each move had also its own internal plot structure which was structured through three major successive stages: the initial Lack, the medial plot progression, and the terminal Lack Liquidated or Lack Not Liquidated. A comparison between the plot patterns of the individual moves revealed that at this level their plots were composed by typical patterns appropriate to the two basic and contrasting situations of assistance and conflict with which they deal. In some moves two patterns were combined together to yield a more elaborate and complex plot structure.

As the analysis progressed to the level of theme, concern with the compositional structure of the plot was maintained through the examination of the plot themes as they were organized and integrated to compose the plot structure of the narrative at theme level. This plot theme structure specified the structure of plot at ground-theme level. Hence this examination allowed thematic specificity to be given to the rather more abstract delineation of plot in the previous phase of the analysis. It was found that the structural features of the composition of plot at both levels very closely corresponded and that at all points the structure of plot at ground-theme level had implications and corollaries for the structure of plot at theme level. No recurrent patterning was evidenced between the plot patterns at this level.

The analysis of the plot structure, however, took into account

only one kind of structural unit at this level, namely the plot theme. The non-plot themes were also constituents of the compositional structure of the narrative at theme level.

Accordingly, the analysis next proceeded to an examination of the non-plot themes. At this point the focus of the analysis shifted from the plot structure as constituted by the plot themes to the expansion of the plot structure by the non-plot themes as they were integrated within it to form the entire compositional structure of the theme level of the narrative. It was found that the expansions were invariably subordinate to the plot themes to which they related and that the plot structure therefore provided the dominant nodal points for the composition of theme level. It was also seen that, despite the large number of occasions on which the plot structure was expanded, together they represented only six different modes of expansion in relation to the plot themes, and thus that the modes of plot expansion were a characteristic feature of the composition of theme level. Attention was also given to the function of the expansion in relation to the plot structure as together they composed the narrative at theme level and it was found to function chiefly in the areas of the dramatic quality, the continuity and coherence, and the stylistic balance and symmetry of the narrative. A few examples of recurrent theme patterns in the composition of this level were found.

The analysis then progressed to the level of theme texture at which the themes are verbalized. In contrast to the previous phase in the analysis, this one was not so much concerned with the



composition of the narrative as it devolved upon the relations between two separate themes as with the internal composition of the themes as it devolved upon the relations between the various elements by which it is verbalized at theme texture level and, furthermore, the analysis sought to be more illustrative than exhaustive. This phase of the analysis was directly related to the preceding one through the identification of the theme kernel in the verbal texture of the themes. A good number of themes were composed and verbalized within the bounds of its kernel, although the kernels themselves revealed several different modes of composition. In the majority of themes, however, the kernel was subject to expansion, and the analysis therefore went on to examine the modes of expansion in the composition of these themes. It was found that there was considerable similarity in the modes and functions of the expansion of the theme kernel and the plot theme at the levels of theme texture and theme respectively. Some attention was then given to recurrences at this level between the verbal textures of themes in the Aqhat narrative and these themes as verbalized elsewhere in the literary texts.

In connection with the second objective, and in particular with the assessment of the possibilities of oral composition, attention was centred on the recurrences of themes and theme patterns relevant to the test for themes and the song test. The thematic density of the narrative was found to be fifty per cent. The limitations against which this figure must be weighed were emphasized; and it was noted that in move A and among the

non-plot themes generally, where these limitations were much less operative, thematic density was as high as ninety and eighty-four per cent respectively. As regards the song test, the examples of recurrent theme patterns were relatively few, but again the limitations - now more severe - against which this must be viewed were stressed. These findings were considered to be consistent with, and supportive of, the view that the narrative was orally composed. Although the difficulty of arguing from oral characteristics to oral composition was recognized, it was felt that, in view of the almost certain oral milieu of the narrative, these findings, supported by Whitaker's study of formulaic language, argued the extreme probability that the narrative was orally composed.

On that basis some consideration was then given to the possible dynamics of the process of the narrative's composition. The role of the plot structure was stressed insofar as it provided the narrator with the basic plan for his composition. At the same time the great importance of the plot expansion by which the narrator fleshed out his basic plan was noted, since it was here that the narrator's skill was most demanded and most evident. The plot was found to be the basic controlling factor in the process of composition. The interests of stylistic patterning and habitual association proved lesser factors in determining the theme structure of the narrative.

The relationship between stability and change in the verbalization of the recurrent themes was found to be typical of

the theme in oral composition and suggestive of the kind of flexible compositional possibilities within which the narrator verbalized the themes of his story.

Finally, it should be observed that, although the two objectives of this study had a certain degree of independency, insofar as it may be concluded that the narrative was orally composed, the analysis of the compositional structure of the narrative at theme and theme texture level represents a detailed analysis of structure and theme in an orally composed narrative.

The application of insights and methods of analysis derived from the fields of oral theory and structural analysis to the study of Old Testament and Ancient Near Eastern poetic and narrative texts is still very much at an experimental stage and has generated much discussion. This study is likewise experimental in nature; and it is hoped that it makes some contribution, however modest, to that discussion. More particularly, it is hoped that it makes a contribution towards a better understanding of an important, though often neglected, dimension of the Aqhat text - the narrative as narrative; and towards a better appreciation of the skill and artistry of its narrator - the Ugaritic teller of tales.

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